

Chicago Arts Partner Study  
THEATRE AND LITERARY ARTS

League of Chicago Theatres

August 25, 2011

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## Executive Summary

In summer 2010, the Chicago Community Trust commissioned four nonprofit arts organizations, including the League of Chicago Theatres, to work with arts educators and develop practical and actionable recommendations that will enable arts partners to serve more Chicago Public Schools (CPS) students – and serve them better – through arts education. Over the past year, the theatre and literary arts education communities have contributed countless hours and numerous invaluable insights, many of which are reflected in this report.

This study asked a few straightforward questions: What is the capacity of Chicago’s theatre and literary arts partners? What will enable arts partners to increase that capacity, and what is getting in their way? How can supports – new or existing – be created, adapted, expanded, or simply better distributed to give arts partners new tools and techniques? Through an extensive survey, interviews, and numerous group convenings, this study came at those questions from a variety of angles. And strikingly, the copious amounts of data generated and the extensive conversations all pointed to a few basic ideas.

Fundamentally, the ability of theatre and literary arts partners to develop new programs depends on the relationships they have built. And their ability to sustain successful programs, too, depends on the relationships they have built. What is the biggest constraint to their capacity? Those same relationships. This becomes particularly true in an environment in which resources are constrained – the single most effective step that individual theatre and literary arts partners can take is to concentrate on the relationships they are building with principals and teachers and with their contacts in the district office. When working with high schools, where challenges and distractions are even greater, these steps become ever more critical.

Theatre and literary arts partners already know that principals and teachers are critical to their success. We recommend that:

- Arts partners work closely with principals and teachers to understand schools’ priorities and goals prior to pitching potential program offerings. Many groups have found that customizing or semi-customizing their programs after such a conversation leads to a better and longer-lasting fit with the school. Arts partners may want to reach out to other school stakeholders such as resource coordinators, curriculum coordinators, parents, and local school councils, among others, to conduct a needs assessment. Theatre and literary arts partners should also take advantage of the wealth of information that existing “matchmaker” organizations know about schools. Similarly, when they find a “true believer” – a principal, teacher, parent, student that can enthusiastically engage others about the impact of the organization’s arts programs and/or the field – that person should be enlisted immediately as an advocate to his or her peers. Lastly, the theatre and literary arts education community should work together to share their successes and strategies on an ongoing basis.

- Funders assist by providing information about local needs and introductions to key leaders in communities. Funders should also support training for arts partners in developing and sustaining effective partnerships.
- CPS help arts partners make connections with principals and should facilitate opportunities for supportive principals and teachers (“true believers”) to share their arts education experience with their peers.

These critical relationships and partnerships can help theatre and literary arts partners weather a complicated set of challenges within schools. Some arts partners have described CPS as a place of tremendous uncertainty, where a sense of being in “survival mode” prevails. In this environment, where principals and teachers are under pressure to improve test scores and academic outcomes, translating the value of arts programming can be difficult: effective tools do not yet exist; arts partners do not have access to the data that could help them make their case; assessment and evaluation can be difficult and frustrating for all concerned. To ensure that theatre and literary arts partners can build successful, sustainable programs for CPS students, we recommend that:

- Arts partners evaluate and measure programs based on the priorities and goals they jointly establish with school leadership, so they can then demonstrate progress according to the schools’ needs. Arts partners should share program evaluations with all stakeholders, including teachers and students, and could engage these stakeholders in focus groups to deepen their understanding of program impact. The theatre and literary arts partners also expressed a strong interest in working together, across organizations, to share and learn from each other’s approaches to assessment.
- Arts partners, funders, and CPS generate greater awareness of the assessment tools and supports that currently exist for arts partners because a large number of providers do not know about current resources in Chicago. Arts partners, funders, CPS should also collaborate to demonstrate arts program effectiveness in terms that matter to school leaders, such as the linkages between these programs and academic outcomes.
- Funders provide resources for deeper, quantitative studies of program effectiveness, especially in academic terms. Funders should also enter into a dialogue with arts partners to establish effective approaches to assessment that will meet both the funders’ needs and the schools’ needs, without being burdensome for arts partners.
- CPS enhance the Chicago Guide for Teaching and Learning in the Arts to include the supports that theatre and literary arts partners say would most enable them to expand capacity: best practices in developing and continuing relationships with principals and teachers; guidance on translating the impact of theatre and literary arts programs to Common Core standards and academic outcomes; and comprehensive approaches to assessment. CPS should also complete the sections still in development, such as the literary arts chapter, and ensure greater awareness

of the Guide among classroom teachers and arts partners. Active users of the Guide could be enlisted to train non-users.

Meanwhile, the field as a whole – arts partners, funders, CPS, and stakeholders – needs to continue working together to transform policy and support for arts education. Everyone should engage new CPS district leadership and push to establish changes in policy that will lay the groundwork for stronger arts education in schools, including graduation requirements, structural support for arts education, and training requirements for principals and teachers.

It has never been easy to work with large districts like Chicago Public Schools, which itself faces many challenges in trying to help its students succeed personally and academically. And it is to the credit of arts partners that they choose to bring their dedication, passion, and ingenuity to a task that is simply so challenging.

The data that follow paint a vivid picture of these challenges. The recommendations will absolutely require hard work by many parties – but the heartening news is that they are attainable. Part of the solution is in helping people better relate to each other in creative ways. As theatre and literary artists, aren't we ideally prepared to do this?

## Acknowledgements

The theatre and literary arts education community has demonstrated their commitment to their field and to this study through the many hours they contributed to the survey and convenings, and through the candid feedback and thoughtful ideas they shared throughout this project. This report reflects their dedication, and it is our sincere goal that they, most of anyone, will find these results helpful and meaningful as they continue their work.

The League of Chicago Theatres would like to acknowledge the support of the Chicago Community Trust in this work. The Chicago Community Trust has been an invaluable partner for the League and the three other discipline conveners: the Art Institute of Chicago, Hubbard Street Dance Chicago, and the Ravinia Festival.

Additionally, in partnership with all four convening organizations, Slover-Linett Strategies developed a highly complex survey that provided the data upon which the enclosed recommendations were based. Working closely with the League, Gillian Darlow drafted the initial survey approach, analyzed the wealth of data generated by the survey, facilitated the group convenings and conversations with theatre and literary arts partners, and authored the enclosed report.

## Overview

### BACKGROUND AND GOALS

In summer 2010, the Chicago Community Trust commissioned four nonprofit arts organizations to work with arts educators in their respective disciplines to understand how arts partners can serve more Chicago Public Schools (CPS) students – and serve them better – through arts education.

The four organizations, dubbed “discipline conveners” by the Chicago Community Trust, were the Art Institute of Chicago (visual arts), Hubbard Street Dance Chicago (dance), the Ravinia Festival (music), and the League of Chicago Theatres (theatre and literary arts). Each organization was asked to reach out to its community through a survey and group “convenings” to develop an achievable, sustainable, realistic set of recommendations regarding the capacity and effectiveness of arts partners working with CPS students.

Each discipline convener was empowered to structure their component of the overall project according to the best approach for their community. There were three major sections to the theatre and literary arts research, as structured by the League:

- Focus groups were held in fall 2010 to advise on the approach, content, and priorities of the survey and the overall research.
- A survey of arts educators working with CPS students was fielded in February and March 2011. (see below for more details)
- Two series of group sessions with theatre and literary arts educators were held:
  - In June 2011 to react to results of the survey and to begin to shape recommendations, and
  - In August 2011 to refine recommendations and provide additional insights on priorities and nuances.

The focus of the survey and the group convenings was:

- To assess arts partners’ capacity for serving CPS students
- To understand opportunities for and barriers to arts organizations’ ability to reach more students and/or reach them more effectively
- To determine how arts organizations are using and could use the Chicago Guide for Teaching and Learning in the Arts in their arts education work
- To develop a set of concrete and practical recommendations to improve capacity and effectiveness.

## NOTES ON THE SURVEY

The League worked with the other three discipline conveners and Slover-Linett Strategies to develop a survey that contained a set of questions common to all disciplines and a set of questions that only the theatre and literary arts organizations would be asked.<sup>1</sup> The topics of this discipline-specific section arose directly from the ideas and questions prioritized by participants in the fall 2010 focus groups.

The result was a lengthy and comprehensive survey that, for theatre and literary arts educators, asked a series of questions about:

- Programming (genre, format, location)
- Program goals
- Capacity
- The Chicago Guide for Teaching and Learning in the Arts
- Evaluation and assessment
- Working with CPS
- Managing others' expectations
- Basic organizational information

The data from the survey provided a picture of current arts education capacity – quantified by number of students and teachers served by each discipline – and a portrait of the types of programs offered. The survey also highlighted opportunities to help arts providers be more successful in Chicago Public Schools and increase their capacity, including key barriers that need to be addressed. Lastly, a portrait emerged of the Guide as it is currently used and opportunities for changing access to and/or perceptions of the Guide to serve unmet needs in the future.

## PARTICIPATION

A total of five group meetings were held throughout the project. Two fall 2010 focus groups guided the early development of the survey. In the June convenings, at least 45 individuals

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<sup>1</sup> Each discipline was asked a set of questions common to all sectors and a set of questions customized for that discipline. Organizations that offer programming in multiple disciplines were asked to complete questions for all relevant disciplines.



from 30 organizations participated. Roughly 50 people from 30 organizations joined the August convening. (See Appendix A.)

In addition to the group sessions, more than 250 arts education organizations, across all disciplines, were surveyed, with a very strong 71% response rate overall. Of the 178 organizations that responded to the survey, 73 respondents identified themselves as providing theatre or literary arts education programs (or both) to Chicago Public Schools students.

## SUMMARY OF FINDINGS

Many arts education organizations are providing programming in more than one discipline. From the survey data, a profile of the theatre and literary arts partners that are working with Chicago Public Schools students starts to emerge. Of the 73 organizations that identified themselves in the survey as providing either theatre programs, literary arts programs, or both,<sup>2</sup> there were:

- 40 theatre education organizations
- 10 literary arts education organizations
- 23 offering both types of programming

The data in the following pages reflects the answers of those 73 organizations to the survey, with comments provided both via the survey and the group convenings.

The full survey is attached in Appendix B.

### Profile of Theatre Education Partners

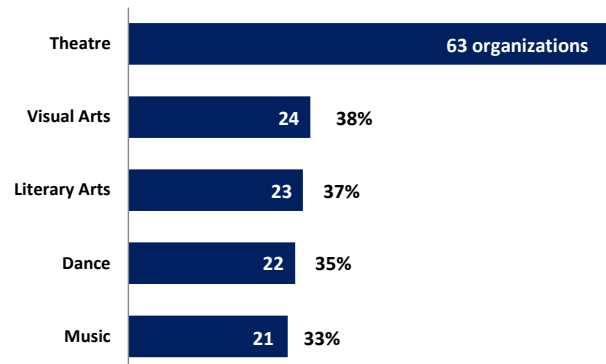
#### SUMMARY

Many theatre education partners are multi-disciplinary. Sixty-three organizations noted in the survey that they are providing theatre education programs. Of these, many also offer programs in other disciplines, with roughly one-third involved in at least one of the other disciplines studied in the survey: visual arts, literary arts, dance, or music.

Specific findings about the types and approaches to theatre education programming, described in more detail below, include:

- 98% of theatre education providers offer programs for CPS students, including 65% that offer programs for both students and teachers.
- 86% offer programs in performance and acting. Very few (9% total) have programs in design or directing.

**Exhibit I: Of the 63 theatre providers that responded, many also provide programs in other disciplines**



<sup>2</sup> Some of these organizations also offer programming in more than two artistic disciplines.

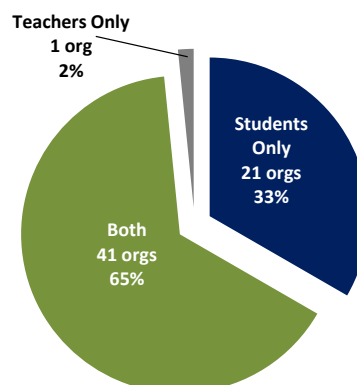
- Three quarters of organizations offer residency programs. However, the small capacity of residencies means that these programs reached only 9% of the CPS students that participated in theatre education programs in the 2010/11 school year.
- Generally considered “exposure” programs, field trips and “other” programs – described by survey respondents as touring shows and performances for school assemblies – were responsible for 84% of the students reached via theatre education programming last year.
- Just three mid-sized theatre education providers (with annual budgets of \$1 million to \$5 million) involved 66,600 students – 37% of all students reached by all theatre education providers – in field trip programs.
- K-8 students have opportunities to participate in all the program types but theatre education offerings for high schools students place slightly heavier emphasis on exposure programs, such as field trips.
- Smaller theatre providers are serving a disproportionately large number of CPS classrooms.
- The vast majority, 90%, of theatre providers are holding their programs in CPS facilities. A sizeable number, 40% overall, use their own theatre performance spaces.
- Nearly two-thirds of theatre education providers have annual organizational budgets less than \$1 million. Funding relies heavily on contributed income, especially from foundations, whose grants provide an average of 42% of the organizations’ budgets.

These statistics and others, derived from data collected in the survey, are examined in greater detail below.

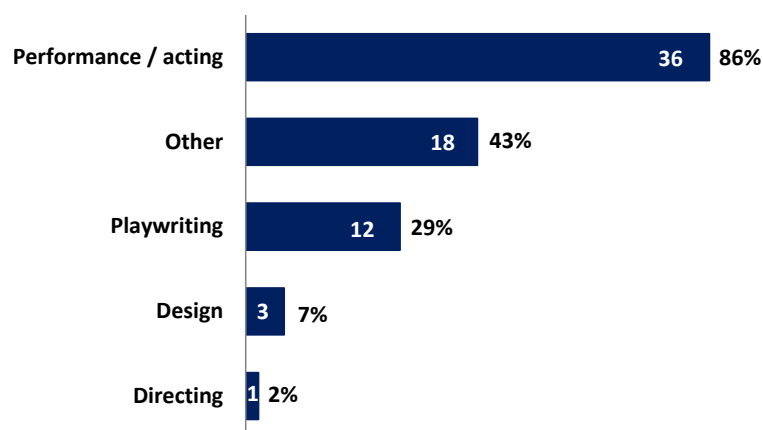
## PROGRAMMING

Nearly two-thirds, or 41, of the theatre education organizations are providing programming for *both* students and teachers. Only one organization is focused entirely on teachers with its theatre education programs.

**Exhibit II: In your theatre education programming, do you currently serve CPS students, CPS teachers, or both?**



**Exhibit III: What types of theatre programs do you offer?**



Most groups (86%) are offering programs in performance and acting. The second most common program type is in playwriting, offered by 29% of theatre education organizations. Many also chose "other," which reflects a varied mix of arts criticism, improvisation, storytelling, and many other program types. Only a few offer design (7%) or directing (2%).

## Program Goals

The most common goals of theatre education partners, across all program formats, center on social and emotional learning and access for students. Making connections, especially between theatre and participants' personal lives is also an important goal for many. Specifically, top goals are to:

- Contribute to students' social and emotional learning: 67% - 94%, depending on program format (see program formats below)
- Engage students who otherwise may not have the opportunity to learn about and interact with theatre: 71% - 90%, depending on program format
- Use theatre to engage students not easily reached through the traditional classroom setting: 71% - 88%, depending on program format
- Make connections between theatre and their personal lives: 56% - 84%, depending on program format

Additionally, for residency and playmaking programs, the development of performance and production skills, or “theatre making,” is a key aim (77% and 94%, respectively.)

## Programs for Students

Theatre education organizations most commonly offer residencies and field trips. More than three-quarters (76%) of theatre education partners offer residency programs. Performance and acting programs (78%) and especially playwriting programs (92%) offer residencies in particularly high numbers. Field trips are also very common, offered by 62% of organizations. Overall, the program formats offered are:

- Residencies: 76%
- Field trips: 62%
- Playmaking / performance by students for an audience: 45%
- Classes or workshops held in non-school locations: 45%
- One-time workshops for students: 17%
- “Other”: 19%

“Other” was defined by nearly all groups in this category as school assemblies and/or touring shows.

However, while the majority of theatre providers offer residencies, these are not the programs that are reaching students in the highest numbers. In fact, the greatest numbers of students are being reached by field trips and “other” programs (school assemblies; touring shows). Theatre providers participating in the survey estimate that they reached nearly 180,000 students in the 2010/11 school year.<sup>3</sup> Of these, 85% participated in either field trips (59%) or “other” programs (25%), two program formats typically considered to be “exposure” or less intensive programs. Residencies, playmaking, and classes and workshops held at non-school locations reached only 16% of the CPS students who participated in theatre programs.

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<sup>3</sup> A word of caution: this should be seen as a minimum number and not the entire body of students reached through theatre education programming. The survey had a strong 71% response rate, but among the non-responding 29%, there may be significant theatre and literary arts programming activity. As a result, the figures here likely undercount the total number of students reached.

**Exhibit IV: Students served, by theatre program format (2010/11 school year)**

	Residencies	Play-making	Student Workshops (1-time)	Classes & workshops not at schools	Field Trips	Other
# of orgs answering	29	17	5	16	24	8
Total # of students	16,897	6,796	1,125	4,040	106,841	44,125
# students / org	583	400	225	253	4,452	6,303
Student contact hours / wk / org	5.4	7.9	2	6.4	4.7	2
# schools / org	7	4	12	8	36	13
# classrooms / org	21	17	14	22	90	85

At least 179,824 in 2010

~ 16% of students reached in 2010

~ 84% of students reached

Organizations were also asked to identify whether their program served K-8 students, high school students, or both. In theatre, K-8 students are highly served by all program types: 60% or more of organizations offer each program type to K-8 students. Residencies were offered to K-8 students by 79% of organizations (54% exclusively to elementary students, and 25% to both age groups).

High schools are also served by all program types, but more heavily by the “exposure” programs especially one-time workshops (100%) and off-campus classes (74%), and less so by residencies (46%).

#### Additional Data: Student Preparation

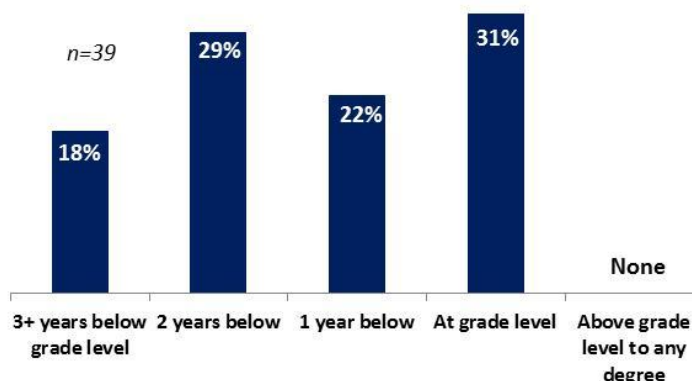
Theatre partners relate that the vast majority of the students with whom they work are not prepared and exhibit below-grade-level competencies. Only 31% of organizations report that the students they serve are at grade level.<sup>4</sup> The rest fall below grade level, with 18% saying that their students are three or more years below grade level. (See Exhibit V, below.)

No theatre partner reported that students are above grade-level. Issues with student preparation are prevalent in all theatre education program formats to similar degrees, with

<sup>4</sup> Performance at “grade level” is defined according to the Chicago Guide for Teaching and Learning in the Arts.

just two exceptions: only 19% of organizations say that students participating in residency programs demonstrate grade-level competency, while classes in non-CPS locations experience slightly higher than average grade-level competency (44%).

**Exhibit V: How does the preparation of students with whom you work correspond to the grade-level competencies described in the Chicago Guide for Teaching and Learning in the Arts?**



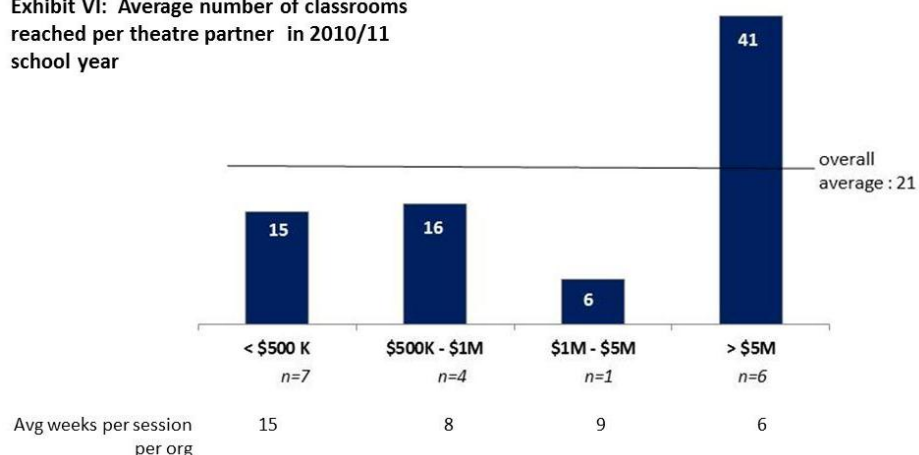
#### Additional Data: Residencies

Not surprisingly, the largest organizations – those with annual budgets larger than \$5 million – are reaching the highest number of classrooms through residency programs. These large theatre providers each reached, on average, 41 classrooms in the 2010/11 school year.

However, the smaller organizations – those with budgets between \$500,000 to \$1 million and those with budgets under \$500,000 – each reached an average of 16 and 15 classrooms respectively in the 2010/11 school year.

In other words, organizations that are roughly one tenth the size of the largest organizations are serving nearly one third as many classrooms. Additionally, these very small organizations (under \$500,000) offer the longest residency programs by far: 15 weeks per session compared with six to nine weeks in all the other budget categories.

**Exhibit VI: Average number of classrooms reached per theatre partner in 2010/11 school year**



### Additional Data: Field Trips

Ninety-six percent of theatres offering field trips provide post-show discussions or talk-backs with the school groups seeing the performance, and 80% develop preparatory materials for teachers, such as study guides and teacher workshops. Fifty-six percent send artists to visit the classroom either before or after the field trip.

Productions that are featured in field trips are nearly equally part of a theatre's regular mainstage season (68%) and developed specifically for young audiences (64%).

A small number of the larger theatre providers are responsible for roughly two-thirds of all the students reached through field trips: three organizations, all with annual budgets between \$1 million and \$5 million, served 66,600 students through field trips in the 2010/11 school year. These same providers also offer more contact hours per week through field trips than do organizations of other budget sizes: the three organizations offered 13 contact hours per week per organization, while other budget sizes offered between 1.25 and 6 contact hours per week on average.

### Programs for Teachers

In the 2010/11 school year, theatre education partners engaged at least 1,699 CPS teachers in workshops, at an average of 85 teachers per theatre partner. (Note again that 22 theatre partners responded to this question, and the total number of teachers reached may be higher.) Each theatre partner reached 85 teachers and nine schools, on average. Contact hours were 14 hours per year.

### Location and Timing

A full 90% of theatre education partners provide programs at CPS schools. A significant percentage – 40% – also offer program at the organizations' own theatre performance space. All other options surveyed – including the theatre's own arts education facility, community centers, Chicago Park District facilities, libraries, other arts groups' facilities, and religious institution facilities – were used by less than one third of theatre providers. Larger organizations tend to use CPS facilities less: 100% of theatre education providers with annual organizational budgets under \$1 million have at least some programs based in CPS schools, while 67-75% of larger organizations base their programming at CPS.<sup>5</sup>

Most program types are offered during both school hours and during out-of-school time, with a heavier emphasis on in-school time. Playmaking and classes held in non-school locations are the exceptions. Only 13% of playmaking programs are offered exclusively

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<sup>5</sup> 67% of organizations with annual budgets of \$1 million to \$5 million and 75% of those with annual budgets more than \$5 million base their programs at CPS schools.

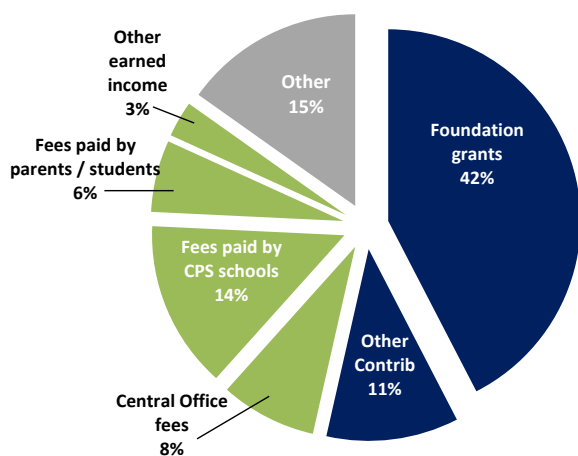


during school hours, while 56% of those programs are offered specifically during out-of-school time. Not surprisingly, classes held in non-school locations have a particularly heavy emphasis on out-of-school time, with 75% of this program type happening outside of school hours, and only 6% happening during school.<sup>6</sup>

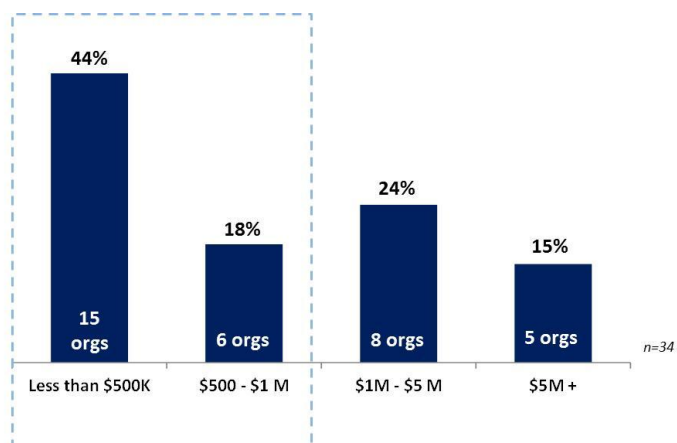
## ORGANIZATIONAL BUDGET AND FUNDING

Theatre education providers tend to be small organizations. Nearly two-thirds have total annual organizational budgets<sup>7</sup> less than \$1 million, with 44% operating with less than \$500,000.

**Exhibit VIII: Funding sources for theatre education programs**



**Exhibit VII: Total annual organizational budget of theatre partners**



Funding is heavily reliant on contributed income, especially from foundations which provide 42% of organizational support. Fees support nearly one-third of theatre providers' annual budgets. Of the fees, the largest component (14%) is paid by individual CPS schools. In convenings, arts partners were surprised by this statistic, commenting that they struggle to get fee-based support.

<sup>6</sup> The balance - 19% - is offered during both times.

<sup>7</sup> Budget and funding information refers to the overall organization, not just its education programming.

## PROFILE: LITERARY ARTS PARTNERS

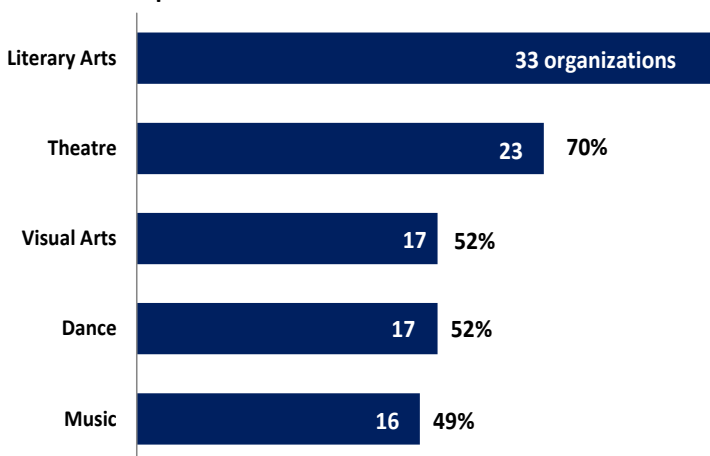
### SUMMARY

While fewer in number than the theatre partners, literary arts partners are similarly multi-disciplinary in their programming. Of the 33 literary arts providers that responded to the survey, a sizeable percentage offer programs in the other disciplines studied in the survey: theatre, visual arts, dance, and music. The most common second discipline offered by literary arts partners was theatre programming.

Specific findings about the types and approaches to literary arts education programming and providers include:

- 97% of literary arts providers focus on CPS students, including 58% that focus on both students and teachers. Only one organization exclusively offers programs for teachers.
- Poetry and creative writing programs are the two most common programs, offered by 67% and 59% of literary arts providers.
- As in theatre education, residencies are the most common program format.
- Residencies and classes held in non-CPS facilities reached just more than half (53%) of students in literary arts programs in the 2010/11 school year, compared with 47% of this group that participated in “exposure” programs such as one-time workshops and “other” programs.
- Most organizations offer their programs on site at CPS facilities: 83% of literary arts partners hold programs in schools, while only 30% use their own arts education facility.
- All the literary arts program formats are offered to both K-8 and high school students in nearly equal numbers. The exceptions are residencies, which are offered by more literary arts providers to K-8 students.
- Half of all literary arts partners have annual organizational budgets less than \$1 million, and half are above \$1 million. Nearly three quarters of literary arts partners’ funding is contributed, including grants from foundations which provide 52%. Fees support only 1/5 of literary arts partners’ annual budgets.

**Exhibit IX: Many literary arts partners also provide programs in other disciplines**



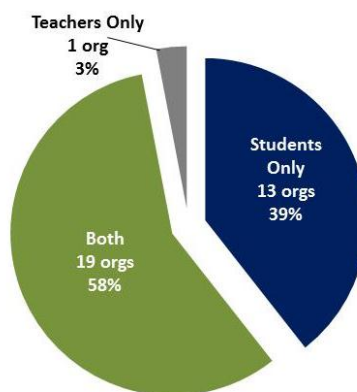
These statistics and others, derived from data collected in the survey, are examined in greater detail below.

## PROGRAMMING

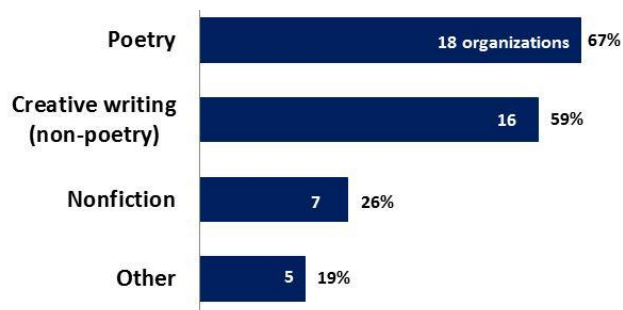
More than half of the literary arts organizations offer programs for both students and teachers. Only one of the 33 literary arts partners focuses exclusively on teacher programs.

Most literary arts partners are offering programs in poetry and / or creative writing.<sup>8</sup>

**Exhibit X: In your literary arts education programming, do you currently serve CPS students, CPS teachers, or both?**



**Exhibit XI: What types of literary arts programs do you offer?**



“Other” was identified by literary arts partners generally as literature and multi-genre programs.

## Program Goals

Like theatre partners, literary arts partners are driven most to address issues of access and social and emotional learning for students. With the exception of one-time student workshops, making connections between literary arts and participants’ own lives as well as

<sup>8</sup> Note: The architecture of the survey included answers by playwriting programs within the theatre education partners category.

to other disciplines is also very important. Different from the theatre partners, the goals of literary arts programs also focus heavily on developing a love of literary arts in students.

Specifically, the top goals of literary arts organizations are to:

- Contribute to students' social and emotional learning: 60% - 100%, depending on program format (see program formats below)
- Engage students who otherwise may not have the opportunity to learn about or interact with the literary arts: 60% - 87%, depending on program format
- Use the literary arts to engage students not easily reached through the traditional classroom setting: 78% - 86%, depending on program format
- Make connections between literary arts and their personal lives: 60% - 87%,<sup>9</sup> depending on program format
- Make connections between literary arts and other disciplines: 60% - 89%,<sup>10</sup> depending on program format

Developing the next generation of artists was one of the top goals for two literary arts program formats: one-time student workshops (80%) and class series held at non-CPS locations (86%). For residency programs and off-campus class series, "art making" involving the development of performance and production skills is a strong goal: 83% and 100%, respectively. Lastly, many literary arts programs for teachers (78%) incorporate interpretation and evaluation – deepening understanding, including theory and criticism – as an important aim.

## Programs for Students

By far, the most common format for literary arts program is residencies: three-quarters of organizations offer residencies, while the next most common offering is programs and workshops for teachers at 30%. Overall, the program formats offered are:

- Residencies: 76%
- Classes or workshops held in non-school locations: 23%
- One-time workshops for students: 17%

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<sup>9</sup> Excluding one-time student workshops, for which "making connections" to participants' personal lives was a goal for only 40% of organizations.

<sup>10</sup> Excluding one-time student workshops, for which "making connections" to other disciplines was the goal for only 20% of organizations.

- Other: 20%. “Other” includes a wide range of options including performances, readings, field trips, and poet collaborations with teachers.

Literary arts partners participating in the survey estimate that they reached 13,091 students in the 2010/11 school year. The residencies and classes/workshops held away from schools offered significantly more contact hours per week: 5.2 and 7.7 hours respectively per student. Taken together, these two program formats served 53% of the students reached through literary arts programs. The one-time student workshops and the various programs encapsulated in the “other” category could be classified generally as “exposure” programs, given their low number of contact hours: 1 and 2.8 hours per student per week respectively. These programs reached 47% of students engaged in literary arts.

In contrast with the theatre education programs, in which the vast majority of students were reached through exposure programs, the literary arts programs reach students nearly equally between the more in-depth programs, such as residencies and off-CPS-campus classes and workshops, and the exposure-oriented programs, such as one-time workshops.

**Exhibit XII: Students served, by literary arts program format (2010/11 school year)**

Literary Arts	Residencies	Classes & workshops not at schools	Student Workshops (1-time)	Other	
# of orgs answering	23	7	5	6	
Total # of students	5,034	1,875	3,225	2,957	At least 13,091 in 2010
# students / org	229	313	806	493	
Student contact hours / wk / org	5.2	7.7	1	2.8	
# schools / org	4	9	13	11	
# classrooms / org	9	14	23	17	
	53% of students in 2010		47% of students		

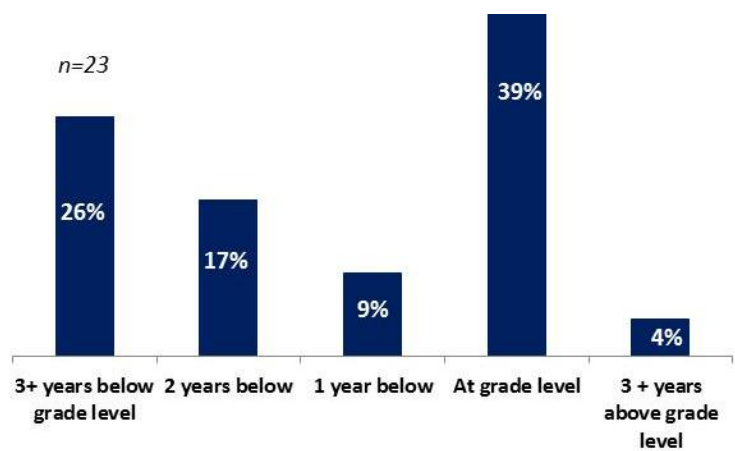
Most literary arts program types are offered to both age groups, K-8 and high school. Only residencies have a slight emphasis toward K-8 students: 83% of literary arts partners offer

residencies to K-8 students, while 52% offer them to high school students.<sup>11</sup> One-time student workshops, classes held at non-CPS facilities, and “other” programs are all offered to each age group by at least 80% of organizations.

Additional Data: Student Preparation

Roughly half of literary arts partners say the students they serve are performing below grade level. While 40% indicate that their students are at grade level, fully one in four say that their students are three or more years below grade level.

**Exhibit XIII: How does the preparation of students with whom you work correspond to the grade-level competencies described in the Chicago Guide for Teaching and Learning in the Arts?**



Programs for Teachers

In the 2010/11 school year, the nine literary arts partners that indicated on the survey that their teacher workshops served 385 teachers. Each organization, on average, provided 30 contact hours per year, and worked with teachers from 31 classrooms in 10 schools. The average length of a teacher program was four weeks.

<sup>11</sup> Both numbers include 35% of organizations that offer residencies to both age groups.

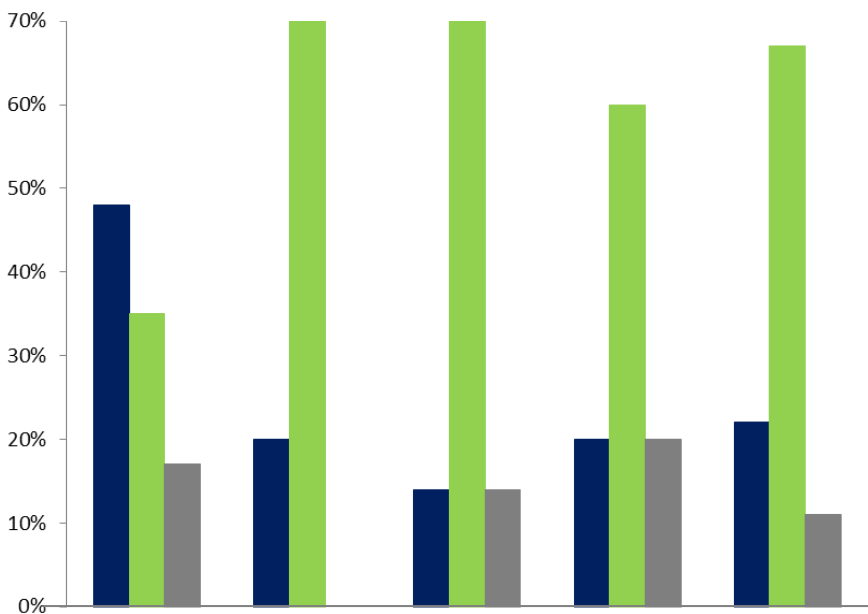
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## Location and Timing

Literary arts education programs are held mostly at CPS schools. Eighty-three percent of literary arts partners say they hold their programs in CPS schools, while only 30% said they use their own arts education facility. Seventeen percent use another arts group's education facility. None of the other options was used by more than 10% of the literary arts partners.

Like the theatre partners, literary arts partners with smaller budgets offer programs in CPS facilities at higher rates than their larger peers: in fact, 100% of literary arts partners with annual budgets less than \$1 million have at least some programs based in CPS schools. Of those with larger budgets, 71% to 75% base programming at CPS.

**Exhibit XIV: Timing of literary arts programs**



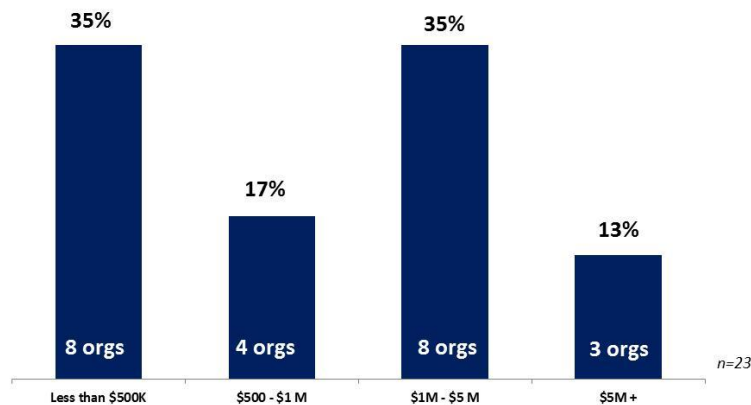
	Residencies	Student Workshop (1x)	Classes not at schools	Other	Teacher Workshops
During school hours	64%	75%	0%	20%	13%
Both times	32%	25%	33%	20%	38%
Out of school hours	5%	0%	67%	60%	50%

Residencies and one-time student workshops, which together reach about 63% of the students served by literary arts education, are the only literary arts programs with a heavy in-school emphasis. The other program formats tend to happen during out-of-school hours.

## ORGANIZATIONAL BUDGET AND FUNDING

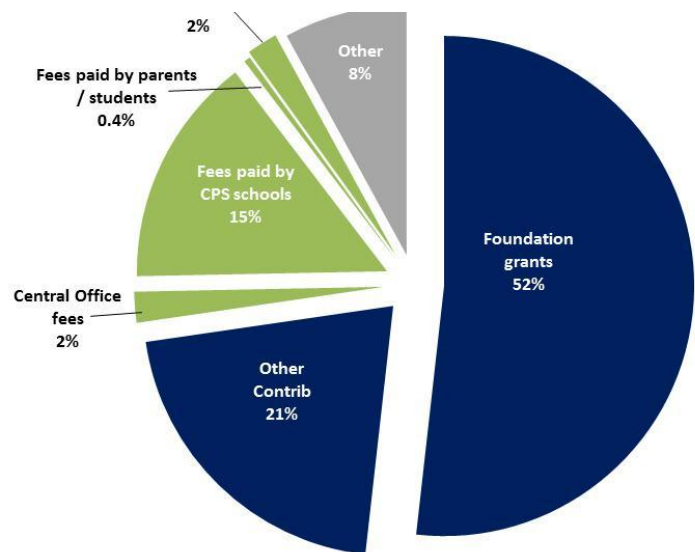
Roughly half of literary arts partners have annual organizational budgets less than \$1 million, and half more than \$1 million. One third is very small, with budgets less than \$500,000 annually.

**Exhibit XV: Total annual organizational budget of literary arts partners**



Nearly 75% of funding for literary arts partners comes from contributed income, of which foundation grants make up the largest component (52%). Fees support only 20% of literary arts partners annual budgets, and of the fees, the largest component is paid by individual CPS schools.

**Exhibit XVI: Funding sources for literary arts programs**





## BUILDING CAPACITY

### SUMMARY

The CPS Arts Partner Study is focused on understanding how to serve more CPS students more effectively through arts education. To gain a full understanding of the capacity of theatre and literary arts partners, the survey and convenings asked those organizations to identify the most important factors in:

- Sustaining current capacity
- Increasing reach and depth, defined as the number of program participants and/or the amount of time they spend in theatre and literary arts programs
- Improving the effectiveness of those programs

A full measure of capacity involves dual considerations: 1) the amount of contact, which includes the numbers of participants reached and/or the quantity of contact hours with those participants, and 2) the effectiveness of that contact. The survey asked theatre and literary arts partners to consider both elements. Findings include the following highlights and are explored in greater depth in the pages that follow.

#### Current capacity

- In the 2010/11 school year, theatre and literary arts served nearly 200,000 Chicago Public Schools students<sup>12</sup> and more than 2,000 teachers.
- Long-term support and partnership, especially with principals and teachers, is important to the success and sustainability of programs. In other words, relationships are key.
- Both theatre and literary arts partners assess this potential support as part of their decisions whether to work with schools, and also consider whether the neighborhood or school population is “high need.” Funder interest also plays a strong role in theatre providers’ decisions.
- Working with a new principal or teacher at a current school partner can require just as much work and time as working with an entirely new school.

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<sup>12</sup> In the 2009/10 school year, CPS had 409,729 students. (Retrieved August 11, 2011 from [http://www.cps.edu/About\\_CPS/At-a-glance/Pages/Stats\\_and\\_facts.aspx](http://www.cps.edu/About_CPS/At-a-glance/Pages/Stats_and_facts.aspx).) Theatre and literary arts partners served 192,915 students, which could be read as reaching 47% of the CPS student population. However, it is likely that some number of students participated in more than one program during the year.

- Organizations are investing heavily in their partnerships. On average, theatre providers spend 6.5 hours (and some as much as 45 or 120 hours) preparing each classroom teacher, and literary arts partners spend five hours with each key school personnel.

### Increased capacity

- There is a fair amount of optimism in the field: both theatre and literary arts education providers expect to maintain or improve their capacity in the coming year.
- Increasing current capacity, in both sectors depends heavily on “getting in the door” and making better connections and matches with potential school partners, based on having better information about schools.
- Additionally, literary arts providers say increased demand for their programs is needed for them to increase capacity.
- High turnover in school personnel and uncertainty impedes planning by theatre and literary arts partners.
- Nearly half say that better alignment with state or national standards would have no effect on their capacity to reach students.

### Improved effectiveness

- To enhance the effectiveness of their programs both theatre and literary arts providers see a need for:
  - More effective interactions with teachers and especially principals
  - Better program evaluation and student assessment tools and expertise
- Theatre and literary arts providers say they do not need additional assistance in developing learning objectives, templates, lesson plans, unit plans, or sequencing plans; aligning with state and national standards; or understanding how students’ skill levels compare to grade-level performance.

Further data on each of these points is explored below.

## CURRENT CAPACITY

The theatre and literary arts organizations that responded to the survey noted that they reached 192,915 CPS students and 2,084 CPS teachers during the 2010/11 school year.<sup>13</sup> While the actual total, once all of Chicago's arts education providers tabulated their reach, would certainly climb higher, these numbers already demonstrate strong activity and capacity among theatre and literary arts providers.

### Working with Schools and CPS

The main point of contact with CPS is school-based, specifically with principals and teachers. Of theatre providers, 51% say principals are their primary CPS contact, and 36% identify teachers. Literary arts providers weight their contact with teachers more heavily, with 46% indicating that teachers are their primary contact and 29% identifying principals in this role.

When they are interacting with Central Office at CPS, both theatre and literary arts organizations work most often with the Office of Arts Education (59% and 57%, respectively). Theatre and literary arts partners also work with Academic Enhancement (24% and 19%, respectively) and Reading and Language Arts (20% and 29%).

Beginning work with a new CPS school requires a significant investment on the part of arts educators. Theatre providers spend approximately 6.5 hours<sup>14</sup> preparing the classroom teacher and other personnel. For organizations offering playwriting programs, the initial time investment climbs to 9 hours per school. Literary arts partners tend to invest 5 hours with new teachers and school personnel.

In convenings, theatres and literary arts partners said that working with schools that have new leadership or new teachers requires nearly the same amount of upfront time investment as new schools. In other words, when key personnel at a school change, the theatre and literary arts partners essentially have to start over, as though they were launching a program at a new school.

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<sup>13</sup> Theatre education providers reported reaching 179,824 CPS students and 1,699 CPS teachers. Literary arts providers reached 13,091 CPS students and 385 CPS teachers.

<sup>14</sup> Median. The range of investment by theatres is zero to 120 hours per school. The top figure, 120 hours, appears to be an outlier, but there are several theatres that invest roughly 40-45 hours per school to launch new education programs.

## Key Factors - Current Capacity and Program Success

For both theatre and literary arts partners, long-term support from the top – the principal – is the most important ingredient in their decision-making and in the success and sustainability of their programs. Teacher engagement is also a top factor in long-term success and plays a strong role when both disciplines, especially literary arts, consider whether to work with a school.

In other words, relationships are the central factor in program success for theatre and literary arts partners working with CPS.

Student need is important to both disciplines' decisions. For theatre partners, funder interest is also a strong factor in their decisions to work with particular schools, but is not deemed important to the success of the programs.

**THEATRE.** When choosing the schools with which they will work, theatre education partners build the following factors most heavily into their decision making:

- Supportive and engaged principal (62%)
- Potential to form a long-term partnership with the school (59%)
- Funder interest / support for the work with this school (52%)
- A “high need” population or neighborhood (52%)

**Exhibit XVII: Which of the following factors are most important to your decision to bring your theatre program(s) to CPS students ... And which of these same factors contribute to the success and sustainability of your theatre programs with CPS students?**

Theatre	Decision-making	Success and sustainability of programs	Both
Most important factors in ...			
<b>Supportive and engaged principal</b>	62%	62%	<b>45%</b>
<b>Potential to form a long-term partnership with the school</b>	59%	56%	<b>45%</b>
Funder interest / support for your work with this school	52%	42%	30%
A “high need” population / neighborhood	52%	24%	18%
A need for your programming in the particular school	48%	29%	21%
<b>Supportive and engaged teacher</b>	48%	62%	<b>36%</b>
Consistent personnel and / or leadership at the school level	30%	42%	18%
Engaged students	25%	38%	18%
Ease of logistics working with the school (planning, scheduling, etc.)	14%	31%	11%
	n=55	n=56	n=55

Engaged relationships and partnerships take on even more importance in program success and sustainability. Theatre educators say their programs' success and sustainability are driven most by:

- Supportive principals (62%) and teachers (also 62%)
- A long-term partnership with the school (56%)

The top eight factors identified by theatre providers are listed in Exhibit XIV.

Facilities issues (space, equipment, security), prior preparation of teachers, and parent involvement do not play a significant role in theatre partners' decisions or the success of their programs.

**LITERARY ARTS.** The need of the school or its neighborhood is the strongest driver in literary arts providers' decisions. Overall, the top factors in decision-making are:

- A "high need" population or neighborhood (62%)
- Supportive and engaged teacher (58%)
- Supportive and engaged principal (46%)
- Potential to form a long-term partnership with the school (54%)

**Exhibit XVIII: Which of the following factors are most important to your decision to bring your literary arts program(s) to CPS students ... And which of these same factors contribute to the success and sustainability of your theatre programs with CPS students?**

Literary Arts	Decision-making	Success and sustainability of programs	Both
Most important factors in ...			
Supportive and engaged <b>teacher</b>	58%	62%	46%
Supportive and engaged <b>principal</b>	46%	62%	38%
Potential to form a <b>long-term partnership</b> w/school	54%	38%	27%
A " <b>high need</b> " population / neighborhood	62%	31%	27%
	n=26	n=26	n=26

Program success and sustainability rely on the same factors as decision-making – but with different emphasis. Long-term success for literary arts programs focuses less on characteristics of the students and more on the quality of the relationships and partnerships the literary arts provider has within the school:

- Supportive principals (62%) and teachers (also 62%)
- A long-term partnership with the school (38%)

## A note on working with high schools

The survey data showed that high school students are less served by the more intensive theatre programming.<sup>15</sup> In the convenings, theatre education providers explained this disparity by describing a number of constraints that impede efforts to work with high schools and make them generally more difficult to work with than K-8 schools. For example, the length of the class period doesn't correspond well to theatre and field trip programming. Teachers can have difficulty getting someone else to teach their class while they take students on a field trip. As a result, some teachers will opt to bring all their students with them – including some who may be underprepared for the experience and thus challenging in the audience. Also, high school students themselves may not be interested, may find the arts “uncool,” or may need to make money and thus be unavailable to participate.

The arts partners also noted that the high school principal's job is simply conceived differently from that of his peer in an elementary school, where the principal may be charged more with channeling programs and connections to the teachers. “K-8 principals serve more as providers to teachers,” said one participant in the convenings. As one arts partner put it, “high school programs are teacher-driven.” As a result, in high schools, relationships with teachers and department chairs become especially important to successful and long-term work with that age group.

## INCREASING CAPACITY

On the whole, theatre and literary arts providers expect to sustain or even increase their capacity next year.

<b>Exhibit XIX: Do you expect significant changes in the number of contact hours and/or the number of CPS students / teachers you serve through your theatre education programming in 2011/12 (as compared with the prior two years)?</b>	<b>Theatre</b>		<b>Literary Arts</b>	
	<b>CPS Students</b>	<b>CPS Teachers</b>	<b>CPS Students</b>	<b>CPS Teachers</b>
Increase significantly (25% or more)	7%	3%	4%	0%
Increase somewhat (1-25%)	23%	37%	20%	35%
Stay about the same	45%	45%	64%	59%
Decrease somewhat (1-25%)	9%	3%	8%	6%
Decrease significantly (25% or more)	16%	13%	4%	0%
	<i>n</i> =56	<i>n</i> =38	<i>n</i> =25	<i>n</i> =17

~3/4 +

<sup>15</sup> This is less true in literary arts, where only residency programs have a slightly stronger emphasis on K-8 students.

This statistic should be interpreted with caution, however, as these organizations indicated in group convenings that their predictions arise as much from organizational optimism as from systemic changes or specific evidence that capacity will grow in the future. Several noted that their optimism arises from the wealth of initiatives of the past few years that have looked at how arts education could be strengthened, and the community interest that the recent abundance could imply.

## Key Factors - Increased Capacity

Organizations were asked to identify what factors would have a substantial impact on the number of CPS students and teachers participating in their programs and/or the amount of contact hours they offered.

In both sectors, increasing capacity depends heavily on making connections with schools and “getting in the door.” These arts partners are saying that they need better information about schools to know which schools would be the best match for their programs. Additionally, literary arts providers indicated increased demand for programs would increase capacity to reach students, and consistent school personnel would increase their ability to reach teachers through programming.

**Exhibit XX: Factors that would have a substantial effect on the number of students / teachers or contact hours**

Theatre	Students	Teachers	Literary Arts	Students	Teachers
Factors that will have a SUBSTANTIAL effect on increasing capacity (top responses)			Factors that will have a SUBSTANTIAL effect on increasing capacity (top responses)		
Greater ability to identify schools that may be interested in my programs	74%	63%	A better way to identify schools that can participate in my programming	57%	53%
More support from the schools’ leadership	67%	73%	More support from the schools’ leadership	53%	74%
A better way to identify schools that can participate in my programming	67%	63%	Increased demand for your programs	50%	not top
			More support from the schools’ teaching staff	not top	53%
			More consistent school personnel / leadership staffing	not top	63%
	n=58	n=40		n=30	n=19

Convenings confirmed that building relationships with principals and teachers is the single most important step that theatre and literary arts partners can take to ensure the long-term success and reach of their programs.

Where these groups struggle is that they feel they have little information about specific schools, the goals of the schools’ leadership, and how (and in which schools) the arts programs can fit in best to advance schools’ goals. Essentially, that matchmaking role is absent.

As a result, many organizations talk about making guesses at school priorities, by trying to fit their programming to what they expect teachers or administrators in a given school will want. A handful have had success by customizing their programs after having substantive conversations in which they encourage teachers and principals to dream about their goals for students and their school – but this is not the norm.

High turnover in schools exacerbates challenges because relationships are not easily continued from year to year. Teachers face tremendous uncertainty about their jobs and placement, and find it hard to predict where they will be based in the next school year. Sometimes this uncertainty exists well into the spring, and even summer. In this environment, the theatre and literary arts partners find it difficult to plan and to know how to invest in the relationships they have developed.

Organizations also note that going “deeper” within a committed school can be much more beneficial than working to reach more students across many schools:

- With multiple classrooms participating, students have more involvement over time.
- Teachers, the principal, and often the culture come to embrace arts programming more.
- Additional stakeholders are developed within the school, which enables the arts partner to weather individual changes and uncertainty better.

Schools’ budgetary challenges, which may limit the number of programs within the school, and funder interest (e.g. in encouraging reach and participation across the city and/or in certain neighborhoods), can be pressures that counter-act theatre and literary arts partners’ ability to go deeper.

### Factors with Minimal Impact on Capacity

Through the survey, theatre and literary arts partners also identified those factors that they believe would have little impact on their capacity.

Roughly half of arts partners in both sectors say that better alignment with state or national standards would have little effect on their capacity to reach students or teachers. Well-prepared students, availability of trained teaching artists, and appropriate equipment/supplies are similarly low-priority for theatre and literary arts partners. In the case of literary arts partners, they further consider removing curriculum mandates and finding appropriate space as unimportant to increasing their capacity. Exhibit XXI lays out those factors that theatre and literary arts educators expect to have little to no impact on developing capacity to reach students or teachers.<sup>16</sup>

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<sup>16</sup> In Exhibit XXI, “fewer than half” indicates that the item was considered to have at least a moderate effect on capacity.



**Exhibit XXI: Factors that would have  
“LITTLE TO NO EFFECT” on capacity to  
increase number of students / teachers  
or contact hours**

	Theatre		Literary Arts	
	CPS Students	CPS Teachers	CPS Students	CPS Teachers
Greater alignment between my programming and state or national standards	48%	55%	47%	fewer than half
Greater access to trained teaching artists	47%	50%	fewer than half	47%
Better-prepared students	45%	53%	fewer than half	47%
Greater availability of appropriate equipment or supplies	45%	55%	47%	53%
Fewer curriculum mandates that require focus on non-arts subjects	fewer than half	fewer than half	43%	42%
Consistent availability of appropriate space or facilities	fewer than half	fewer than half	43%	42%
	<i>n=58</i>	<i>n=40</i>	<i>n=30</i>	<i>n=19</i>

## IMPROVED EFFECTIVENESS

### Key Factors

Questions about what additional supports would most enhance arts partners' ability to ensure their programs are effective in serving CPS student and teachers again raised the importance of principals and teachers to program effectiveness. Both theatre and literary arts partners see a need for:

- More effective interactions with principals and teachers.
- Better evaluation and assessment tools and expertise

Principals are seen as especially important to improving effectiveness. Fifty-one percent of theatre education providers and 63% of literary arts providers said they need additional support in understanding how to work with principals.<sup>17</sup>

Similarly, help developing a common language and goals with classroom teachers was cited as critical (one of the five most necessary supports) by 40% of theatre

**Exhibit XXII: In which of the following areas would additional support most enhance your capacity to effectively serve CPS students and teachers through your arts education programming?**

Theatre	Top 2	Top 5
<b>VERY IMPORTANT supports</b>		
Establishing <b>evaluation</b> methodologies	18%	56%
Understanding how to work better with <b>principals</b>	27%	51%
<b>Assessing student progress</b> toward learning objectives	22%	46%
Becoming familiar with <b>best practices</b> for arts educators	20%	46%
Developing a <b>common language and goals</b> with classroom teachers	31%	40%

n=55

Literary Arts	Top 2	Top 5
<b>VERY IMPORTANT supports</b>		
Understanding how to work better with <b>principals</b>	40%	63%
Establishing <b>evaluation</b> methodologies	27%	57%
<b>Assessing student progress</b> toward learning objectives	17%	40%
<b>Training</b> program volunteers or staff	20%	37%
Developing a <b>common language and goals</b> with classroom teachers	17%	37%
Becoming familiar with <b>best practices</b> for arts educators	13%	37%
Understanding better how to work with classroom <b>teachers</b>	13%	37%

n=30

<sup>17</sup> Percentages reflect those organizations putting this in their top five needs.

providers and 37% of literary arts providers. Very large theatre providers, those with annual budgets in excess of \$5 million, place particularly heavy emphasis on having a common language with teachers: 67% cite this as the number one way to build their effectiveness. Literary arts providers also see a need for training for their volunteers and staff.

In addition to building key relationships – a strong theme throughout all the data – arts partners in both disciplines highlighted their critical need for help in two additional areas: assistance in program evaluation and student assessment. In particular, evaluation methodologies were not in most theatres' top two most-needed supports, but more than half said this was one of five elements that would most dramatically increase their effectiveness.

In convenings, theatre and literary arts partners explained that they struggle with student assessment – not because they don't know how to evaluate students' gains within their programs. Their challenge arises because many of them are interested in knowing how their programs impact the students' accomplishments in other areas of life and school – data that are extremely hard to acquire and evaluate.

Assessment and evaluation are discussed more in the next section.

### Supports that are not needed

Equally valuable information is where these arts providers say they do *not* need assistance. Theatre and literary arts providers indicated that they do not need additional support setting learning objectives; developing templates, lesson plans, unit plans, or sequencing plans; aligning with state and national standards, and understanding students' skills levels in comparison to grade-level performance. Less than one-fifth of theatre education providers said that these would be one of the top five supports that would enhance their capacity to be effective. Less than one-third of literary arts partners said they need additional support in developing templates, and only 17% said they could use assistance aligning with state and national standards. All of the additional supports listed above (lesson plans, unit plans, etc.) were selected by just 10% or fewer of literary arts partners.

In convenings, these organizations further explained that these plans and tools are indeed essential to program effectiveness – but they do not believe they need additional support in these areas because they already know how to build these elements themselves. It is other areas – such as evaluation, assessment, and relationships – where they believe that help and support from others will be most valuable.

## EVALUATION AND ASSESSMENT

### SUMMARY

Theatre and literary arts providers indicated that in order to expand their capacity, they need additional help developing effective program evaluation and student/teacher assessments. In considering where additional supports may be useful, it is helpful to understand what they are doing today to evaluate program effectiveness and to assess the participants in their programs.

The survey highlighted that:

- Increases in students' arts skills are the number one factor that both theatre and literary arts education providers consider when evaluating their programs.
- Students' evaluations of the program, their academic gains outside of the program, and, for theatre, continued funder interest are also important factors.
- External benchmarks, such as adherence to state and national standards, are not commonly used.
- The primary tool in student and teachers assessments is self-assessment by the participant.
- Culminating projects are also evaluated, and for student assessments, the classroom teacher's evaluation is considered.
- Roughly one in five theatre and literary arts organizations are not assessing students in their programs. Teachers are assessed slightly less frequently.

More details are explored below.

### PROGRAM EVALUATION

In assessing their program success, both theatre and literary arts education providers look most to how participating students evaluate the program, and how much those students' arts skills improve. Organizations also deem students' other academic achievements as an important measure of program performance. Theatre partners also take into consideration the number of students and schools reached by their programs, and whether funders continue their support.

In both disciplines, if arts educators had to choose just one evaluation method, it would be gains in students' artistic skills. And in theatre, while student evaluations and continued funding are important parts of the organizations' program evaluation toolkit, few select it as their #1 approach.

**Exhibit XXIII: What are the top five elements that your organization considers when assessing the success of the theatre / literary arts programs that you provide to CPS?**

Theatre	#1 choice	Top 5
TOP responses		
Student evaluations of program	8%	55%
Gains in students' art skills	29%	49%
The number of students / schools reached with programming	16%	49%
Continued funding of program	2%	43%
Other academic achievements by participating students	12%	35%

n=51

Literary Arts	#1 choice	Top 5
TOP responses		
Gains in students' art skills	33%	86%
Student evaluations of the program	10%	62%
Other academic achievements by participating students	10%	48%
Continued funding of the program	14%	not top

n=21

There are also a wide range of evaluation tools used by very few organizations. In theatre, many of the least used evaluation approaches are ones that involve external benchmarks, such as how well a program adhered to state or national standards or how well it used the Chicago Guide for Teaching and Learning in the Arts. In literary arts, many assessment tools are not used by very many organizations, e.g. 10% or fewer.

**Exhibit XXIV: Metrics least used by theatre and literary arts partners to assess program success**

Theatre	% including in Top 5
LOWEST responses	
Funder evaluation of program	10%
Adherence to the Chicago Guide	14%
Instructor ratings by student	16%
Adherence to national and state learning standards	27%

n=51

Literary Arts	% including in Top 5
LOWEST responses	
Number of student applications	0%
Instructor ratings by your organization	5%
Adherence to the Chicago Guide	10%
Retention of students from one program to another	10%
Instructor ratings by students	10%

n=21

In general, theatre education providers selected a large number of program evaluation methods (in other words, many approaches are used by 20-35% of the theatre organizations), while literary arts education providers rely more consistently on a narrower set of evaluation methods.

## STUDENT AND TEACHER ASSESSMENT

The primary tool that both disciplines are using in their assessment of performance by the students and teachers they are serving is the participants' self-assessment. In assessing students, evaluation of a culminating project, the classroom teachers' evaluation, and

rubrics are also commonly used by both theatre and literary arts education providers. Culminating projects are also evaluated by both disciplines to assess teachers participating in workshops. Theatre education providers also consider how well the teachers later apply the program concepts in their classroom.

**Exhibit XXV: How do you assess student / teacher achievement and learning in your theatre/literary arts programs?**

STUDENT ASSESSMENT: Top Responses	Theatre	Literary Arts	TEACHER ASSESSMENT: Top Responses	Theatre	Literary Arts
Student self-assessment	70%	87%	Teacher self-assessment	61%	61%
Evaluation of culminating product or event	57%	52%	Evaluation of culminating product or event	41%	39%
Qualitative evaluation by classroom teacher	54%	52%	Application of program concepts in teacher's classroom	35%	low (13%)
Rubric or other scoring matrix	48%	48%	We do not assess	15%	22%
We do not assess	11%	9%			

*Theatre (n=54); Literary arts (n=21)*

Roughly one in five theatre and literary arts organizations are not assessing students in their programs. Teachers are assessed less frequently: 15% of theatre education partners and 22% of literary arts partners do not assess the teachers participating in workshops.

## MANAGING EXPECTATIONS

### SUMMARY

Theatre and literary arts partners are struggling to manage some of their key constituencies' expectations about programs. Forty-three percent of theatre partners and 41% of literary arts partners say that they have difficulty managing others' expectations: specifically the expectations of funders, principals and teachers.

Organizations say that relationships with principals and teachers are critical to the success of their programs with CPS students. And theatre education providers indicate that funder interest and support plays a key role in their decisions about working with particular schools and in their evaluation of their programs.

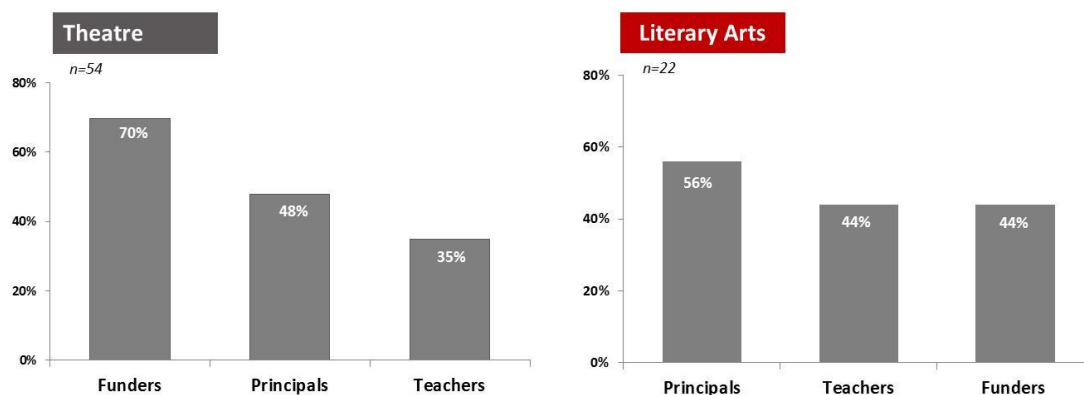
The greatest mismatch between the theatre and literary arts partners and others' expectations is in impact measurement, which roughly one in three providers cites as their top difficulty. Different approaches to assessment and evaluation is the second highest concern.

Challenges aligning the expectations of these critical constituencies threaten the sustainability and growth of theatre and literary arts providers.

### CHALLENGES

Roughly two in five theatre and literary arts education providers say they have difficulty managing others' expectations of their programs. For theatre partners, funders are the people with which they most struggle to align. Literary arts partners note their biggest challenges are with principals' expectations. But for both disciplines, the three constituents whose expectations they find most challenging are: principals, teachers, and funders – the same groups that are central to the success of the programs.

**Exhibit XXVI: Difficulty managing certain people's expectations about the organization's theatre / literary arts programs**



Where are the areas of greatest mismatch? For both theatre and literary arts partners, these three constituencies are not aligned with the organizations in terms of impact measurement or assessment and evaluation methods.

**Exhibit XXVII: Areas of greatest mismatch between the theatre / literary arts program goals and the expectations of others**

Areas of greatest mismatch	Theatre		Literary Arts	
	Top 1	Top 3	Top 1	Top 3
Impact measurement	27%	49%	33%	44%
Assessment & evaluation methods	15%	34%	6%	44%
	<i>n=41</i>		<i>n=18</i>	

In convenings, theatre and literary arts partners discussed the source of this mismatch. In their experience, schools today have moved into “survival mode,” as several described the situation. They noted high rates of personnel turnover, uncertainty of job retention by teachers, severe budget constraints, and a heavy emphasis by principals and teachers on test scores. In fact, many went farther by saying that in their experience teachers and principals did not value alignment with state or national fine arts standards because they would never be evaluated on these aims.

As a result, state test scores (e.g., ISATs) rise even farther in importance for those with whom arts partners must build relationships and partnerships. Theatre and literary arts partners say that translating the value of the arts programming into what teachers and principals prioritize, namely test scores and Common Core standards, is essential and an area where they need help. The organizations say there are two gaps in their knowledge:

- How arts programs in general have been shown to impact test scores and to demonstrate improvement against Common Core standards
- How a given organization’s specific programs have impacted the scores and academic outcomes of those students with which it has worked

Theatre and literary arts providers also described how funders are often looking for quantitative data that demonstrates these kinds of connections.

#### A note on culminating projects

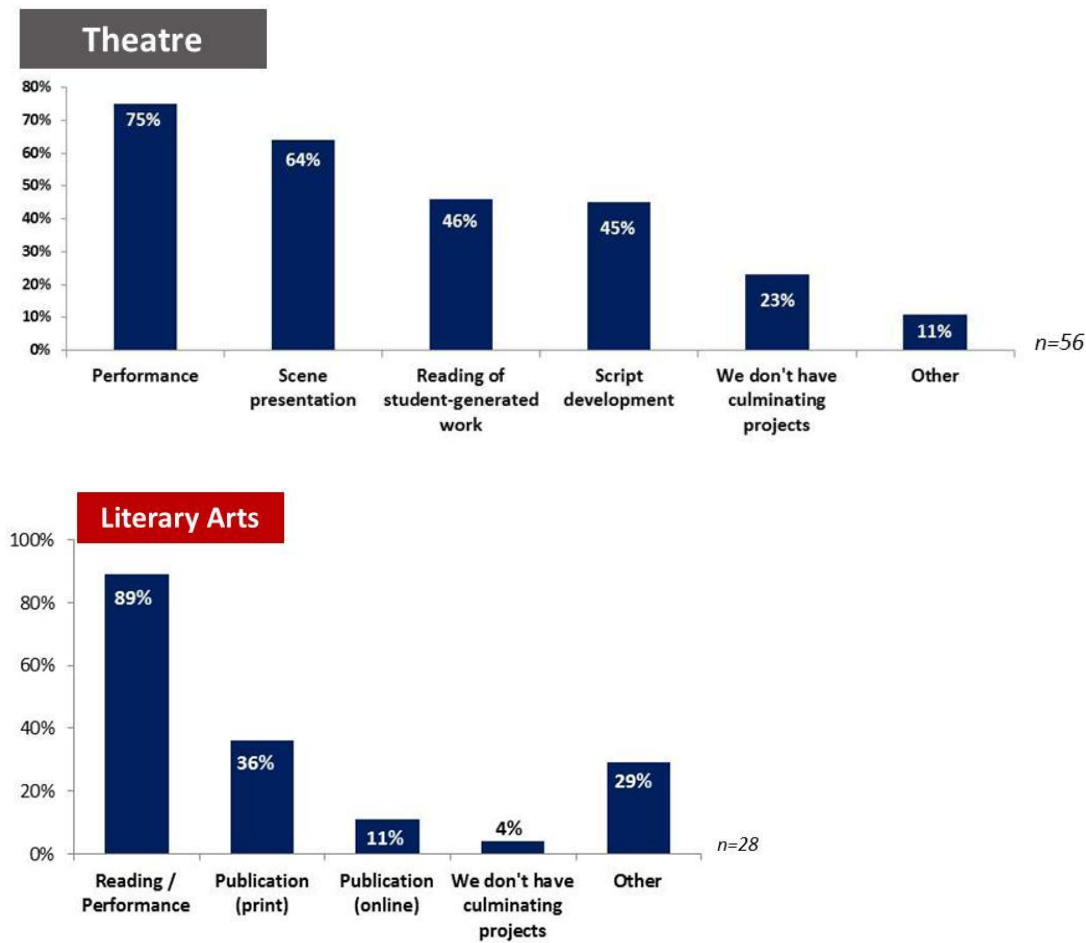
A third area of mismatch – cited by 22% of theatre and literary arts education providers as one of the top three issues – is different expectations regarding programs’ culminating events or final products. Although issues with culminating projects are experienced by far



fewer than the challenges described above (and for literary arts partners is roughly equal to issues regarding program planning, 28%, and program content, 22%), challenges related to culminating projects was a major topic of conversation during the fall 2010 focus groups and thus worth noting briefly here. Also, playwriting programs particularly struggle with expectations about culminating projects: one in three say this is a major issue.

Most theatre education programs feature performances or scene presentations as culminating projects. Similarly, literary arts programs tend to culminate in a performance or reading.

**Exhibit XXVIII: Types of culminating projects in theatre and literary arts programs**



In focus groups, theatre and literary arts partners described an expectation by principals and funders that programs end in a performance by the students. When the program is not teaching performance skills – for example, when the program involves narrative development, or improvisation, or playwriting – the production aspects of a culminating performance are inevitably low. Theatre education providers in particular have seen key constituencies disappointed in the quality of the students’ performance in these situations.

# THE CHICAGO GUIDE FOR TEACHING AND LEARNING IN THE ARTS

## SUMMARY

The Chicago Guide for Teaching and Learning in the Arts was developed as a resource for arts partners, teachers, principals, and visiting artists to shape and support quality arts education programs. With examples of best practices and specific tools to assist in unit and lesson plan development and assessment, the Guide is designed to be “a tool to bring about the common agenda for engaging the many arts education stakeholders.”<sup>18</sup>

The Chicago Arts Partner Study is an examination of how arts partners can reach more CPS students, more effectively. Part of that research includes an assessment of how arts partners are currently using the Chicago Guide and how the Guide might further support the work of arts partners.

Through the survey and convenings, it appears that while much care and effort has gone into the creation and shaping of the Guide, it is not currently fulfilling its potential:

- Few theatre and literary arts partners are using the Guide, and even fewer classroom teachers. One in four theatre partners say they never use it.
- One in four theatre partners and one in ten literary arts partners had not heard of the Guide at the time of the survey. (The Guide has since been posted online, which could lead to greater awareness.)
- Of those that do know the Guide, theatre and literary arts partners demonstrate a good understanding of its goals.
- Two goals of the Guide – arts literacy and interpretation and evaluation – are not shared by a majority of theatre or literary arts education providers.
- Half of theatre arts providers use the Guide to align with national and state standards and to develop a common language with classroom teachers. And half of these users found the Guide to be very helpful in these areas.
- The Guide is seen as particularly strong and deemed effective at setting learning objectives, providing templates, improving work with teachers, and developing unit and lessons plans.
  - But few are using it for these purposes.
  - And with the exception of working with teachers, these are not areas in which most say they need support.

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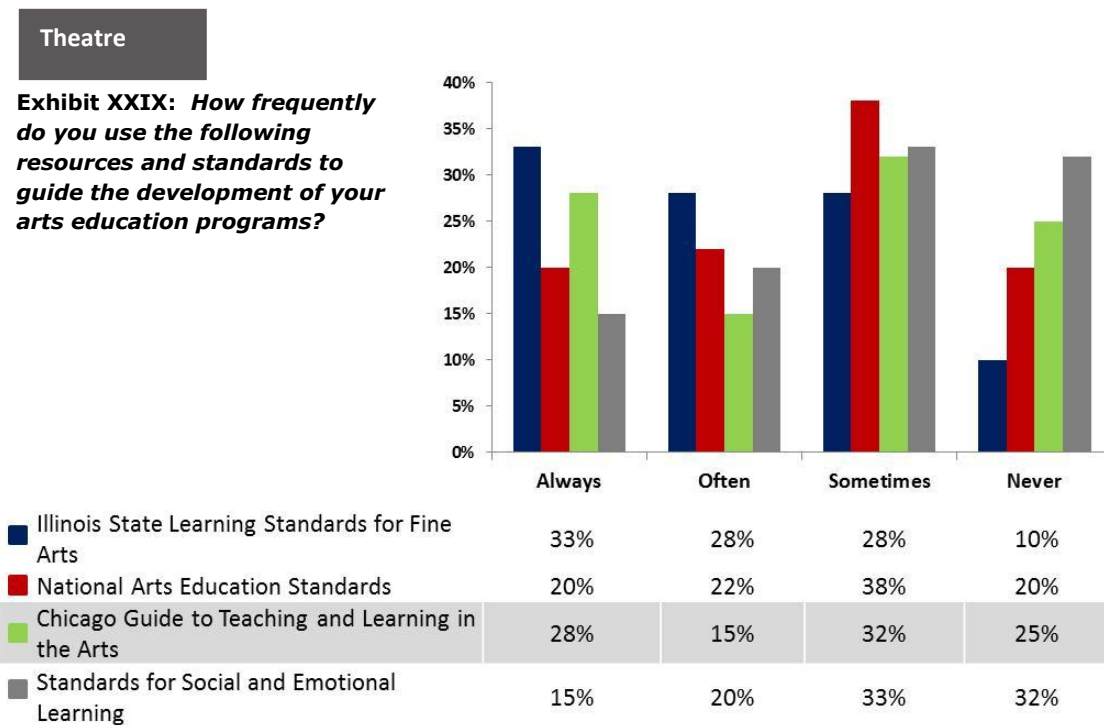
<sup>18</sup> Source: <http://chicagoguide.cpsarts.org/introduction>. Retrieved August 20, 2011.

- Many have used the Guide to understand best practices but did not find it helpful.
- Because of low student preparation overall and within most classrooms, theatre and literary arts education providers find it difficult to use the Guide to set expectations for student performance.

These findings are explored in further detail below.

## THE GUIDE IN GENERAL

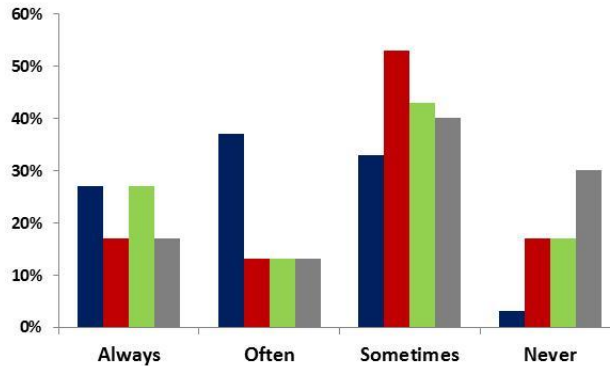
Of the resources surveyed, the Illinois State Learning Standards for Fine Arts is used the most: nearly two-thirds of theatre education providers use them frequently. The Guide is used regularly by fewer than half (43%) of theatre partners. Playwriting programs are using standards heavily, including the Guide, which 42% use “always.”



Literary arts partners have similar rates of use. The Illinois State Learning Standards for the Fine Arts is the most commonly standard used, but it still is lonely used regularly by 64% of literary arts groups. (See Exhibit XXX.)

## Literary Arts

**Exhibit XXX: How frequently do you use the following resources and standards to guide the development of your arts education programs?**

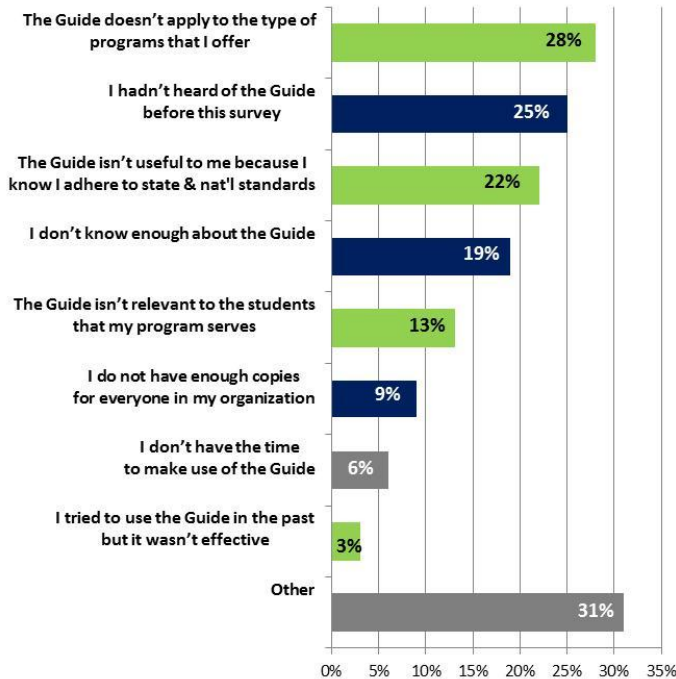


■ Illinois State Learning Standards for Fine Arts	27%	37%	33%	3%
■ National Arts Education Standards	17%	13%	53%	17%
■ Chicago Guide to Teaching and Learning in the Arts	27%	13%	43%	17%
■ Standards for Social and Emotional Learning	17%	13%	40%	30%

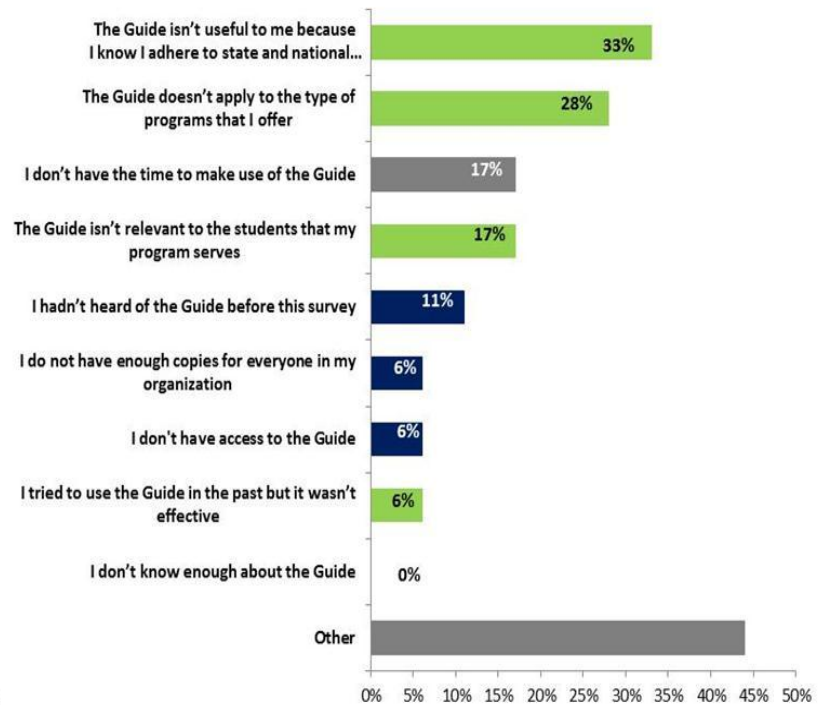
n=30

For those that aren't using the Guide, why not? Generally non-users' reasons fall into two categories: a lack of information about the Guide, or a feeling that the Guide doesn't offer what the organization needs.

## Theatre



## Literary Arts



■ Lack of information about the Guide

■ Feeling that the Guide doesn't offer what they need

■ Other

One in four theatre education providers and one in ten literary arts education providers had not heard of the Guide at the time of the survey.<sup>19</sup> Of those that were aware of the Guide, many (28%) feel that the Guide does not apply to their programs and/or that they know they are aligned with state and national standards and do not need the additional assistance.

In the convenings, theatre and literary arts partners further explained why they might not be choosing to use the Guide: simply put, in their experience, classroom teachers aren't using it. Until its recent online publication, the Guide wasn't easily available to teachers. The theatre and literary arts partners say that most teachers don't know about the Guide and those that do are overwhelmed by it. The size and comprehensiveness of the Guide overwhelm them further, and some of the information, such as the outline of facility and equipment needs, goes beyond the capacity of most schools. Says one arts partner of the CPS environment, "Teachers assume that the Guide is just the new thing and another new thing will come along soon – so why invest in learning to use it."

Theatre and literary arts providers are looking for tools and best practices that will help them develop stronger relationships with their key partners, especially principals and teachers. Yet because classroom teachers are not using the Guide, the arts partners' motivation to use the Guide is low. Some of their frank comments are illuminating:

- "Lesson and unit plans and standards enhance our work with teachers, but they don't drive teachers' decisions to work with us."
- "Test scores are how [teachers] are evaluated; improvement in their students' scores is what takes them off probation."
- "Teachers look at the Guide and think, 'no one is asking *us* about the Guide.' Until [teachers] really care, it's just more work for us."
- "Until teachers want to use the Guide, arts partners in general have little motivation to use it."

## ALIGNMENT

Of those familiar with the Guide, theatre and literary arts education providers demonstrate a good understanding of it, perceiving its top goals to be:

- Creation of a common language between arts education organizations and schools (theatre, 74%; literary arts, 58%)

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<sup>19</sup> The Guide was published online in late summer 2011, which may improve awareness.

- Provision of a standard approach to scope and sequencing in arts education programs (theatre, 63%; literary arts, 32%)
- Development of uniformity among arts instruction opportunities (theatre, 53%; literary arts, 42%)

Literary arts partners further see the Guide's goals as CPS offering guidance on how to provide arts education in schools (37%) and a means to adhere to state and national learning standards (53%).

The Guide creates an organizing framework broken down by Arts Making, Arts Literacy, Interpretation and Evaluation, and Making Connections. Two of these areas are strong goals for theatre and literary arts education providers: making connections (especially between the arts and students' personal lives) and, for certain programs such as theatre residencies and playmaking, arts making. The other two goals – arts literacy and interpretation and evaluation – are not emphasized by most theatre and literary arts organizations, which instead are trying also to address issues of access<sup>20</sup> and social and emotional learning. The exceptions are literary arts teacher workshops, which do share a goal of interpretation and evaluation. (See p. 10 and p. 17 for a discussion of theatre and literary arts education program goals, respectively.)

The survey asked theatre and literary arts providers to assess the alignment of the Guide with their approach, along 13 dimensions. Theatre providers believe that the Guide is most aligned with their approach to arts integration and social and emotional learning.

Literary arts providers agree and also add student assessments, program evaluation, and literary arts to areas in which their approach aligns well with the Guide.

The least alignment is with playwriting sequences and media arts, in both disciplines.

**Exhibit XXXI: How closely is the Guide aligned with your approach to your theatre / literary arts programs?**

	Theatre		Literary Arts	
	Strongly Aligned	Not at all aligned	Strongly Aligned	Not at all aligned
Arts integration	46%	6%	50%	19%
Social and emotional learning	46%	8%	50%	6%
Lesson plans	42%	11%	41%	6%
Language arts	39%	6%	38%	6%
Literacy skills	38%	8%	47%	7%
Student assessments	38%	15%	50%	6%
Getting teacher buy-in	37%	17%	27%	13%
Program evaluation	35%	21%	50%	0%
Multidisciplinary arts	31%	23%	47%	13%
Literary arts	30%	24%	50%	7%
Getting principal buy-in	29%	24%	20%	20%
Playwriting sequences	25%	31%	31%	38%
Media arts	19%	41%	15%	31%
		n=39	n=17	

<sup>20</sup> "Access" includes using theatre to engage students not easily reached through the traditional classroom setting and engaging students who otherwise might not have the opportunity to learn about and interact with theatre.

None of the choices received a majority of responses.

## USING THE GUIDE

Theatre education providers are using the Guide most to understand and align with best practices, standards, and the goals of CPS teachers. While only one-quarter of these providers have found the Guide has been very helpful with best practices, many have found the Guide's assistance with standards and understanding CPS teachers' goals to be very valuable.

Few theatre education providers use the Guide for these purposes but those who do find it very helpful in setting learning objectives; using templates; improving work with classroom teachers; and developing unit and lesson plans. Since theatre education providers indicated that they do not generally need assistance in these areas (see p.33), it is not surprising that few are using the Guide for these purposes.

**Exhibit XXXII: How many theatre and literary arts partners are using the Guide, and of those users, how many are finding it helpful?**

	Theatre		Literary Arts	
	% Used	Very helpful	% Used	Very helpful
Becoming familiar with best practices for arts educators	54%	27%	41%	0%
Aligning my programs with national and state learning standards	51%	67%	47%	64%
Developing a common language and goals with classroom teachers	49%	50%	41%	50%
Understanding where students' skills and knowledge should be if they were performing at grade level	44%	61%	47%	42%
Developing lesson plans	37%	67%	24%	50%
Setting learning objectives about which skills to teach	34%	79%	41%	64%
Assessing student progress toward learning objectives	34%	50%	29%	38%
Developing unit plans	32%	69%	29%	63%
Creating a sequencing plan for how to introduce topics in the course of a program	29%	50%	12%	33%
Establishing evaluation methodologies	29%	50%	35%	38%
Training programs volunteers or staff	27%	27%	24%	17%
Using templates to document and share unit plans and/or lesson plans	17%	71%	6%	100%
Understanding how to work better with classroom teachers	17%	57%	12%	50%
Other	10%	25%	6%	33%
Understanding how to work better with principals	7%	0%	12%	0%
Establishing facility and/or equipment requirements for schools	5%	0%	n/a	n/a
	n=39		n=24	



In convenings, literary arts partners discussed how – although no literary arts section currently exists – they have explored the Guide to extract those sections that are most useful to them. According to the survey data, none of the uses of the Guide included in the survey are used by a majority of literary arts partners. The most common uses include aligning with standards, setting learning objectives, developing a common language with teachers, understanding grade-level skills and knowledge, and becoming familiar with best practices. While none of the literary arts partners using the Guide for best practices said that it was very helpful, it is worth noting that 89% said it was at least somewhat helpful in this area. Few are using it to develop lesson plans, unit plans, and templates, but those who do find it reasonably helpful – especially for developing templates.

Additionally, literary arts and theatre partners are both using the Guide to train their arts educators. In both theatre and literary arts, roughly half are using at least parts of the Guide in their training, and one-quarter are sharing it informally. A sizeable number, 18% of theatre partners and 21% of literary arts partners, are not using it for training.

A few theatre and literary arts education providers shared examples during the convenings of how they have developed ways to break the Guide into its most relevant components. For example, one group regularly copies the relevant sections of the Guide and staples it to their programs' lesson plans, for sharing with teachers and principals. This same organizational leader noted that the principals with whom she partners do require demonstration of how her programming adheres to state and national standards – possibly because her program works largely with dual language learners, and these principals have added pressure to demonstrate English language competency among their students. Others discussed how the Guide has been more helpful to them when working with K-8 teachers, as elementary teachers more commonly use rubrics to establish learning goals for their students.

In the convenings, theatre and literary arts partners noted also that they hear most from principals about student test scores – after all, the scores are how principals are being evaluated – but the Guide does not help them create a language for or a link between arts education and test score improvement. Similarly, many theatre and literary arts organizations have found that teachers and principals are highly motivated to demonstrate progress against the Common Core standards. Some groups have developed their own approach and language regarding Common Core; many would like assistance in this area.

Theatre and literary arts educators emphasize – both in the survey and in convenings – that building relationships with teachers and principals is the most important thing arts partners can do to expand their capacity. Those that feel they have had the most success in establishing and sustaining these relationships generally say that the relationships build most effectively when based on early conversations to understand the classroom's and the school's needs. In convenings, a strong theme of the discussion was how theatre and literary arts education providers could benefit from additional support in understanding how to jointly plan with teachers and principals and how to develop long-lasting partnerships – topics and skills related to, but not currently developed, in the themes of the Guide.



## RECOMMENDATIONS

The intent of the following recommendations is to create set of action-able, practical, and achievable ideas that can help theatre and literary arts partners sustain and expand the impact of their work with Chicago Public Schools students. Input from arts partners was critical to the development of these recommendations, and survey findings helped to focus and underscore areas of particular importance. A draft was brought to the August 2011 convening, and many of the recommendations listed below reflect the comments and nuances that the discussion elicited.

These recommendations should be seen as the start of a conversation about how to expand arts partners' capacity and effectiveness, and we encourage everyone to review the data from the survey to draw additional conclusions and recommendations. The work that arts partners do with CPS students – to develop skills in the arts and new approaches to creative thinking, to engender a lifelong love of the arts, to engage students who might not otherwise be reached through traditional approaches, to impact students' success in other academic areas, to develop new social tools and maturity, and so much more – is simply too important.

### BUILDING CAPACITY

Theatre and literary arts education providers know that principals and teachers are critical to their success working with CPS students. Certain techniques and supports will greatly facilitate their efforts to build these critical relationships:

- **Arts partners should begin these relationships by developing a better understanding of specific schools' needs at the start.**

Asking principals and teachers what they want to achieve in their classroom can be a highly effective beginning to a relationship. Some theatre and literary arts partners have found it best to have this conversation without an existing list or proposal of program offerings – rather they customize their programs based on what they hear in that first conversation.

- **Some theatre and literary arts partners may find it beneficial to conduct a needs assessment in partnership with key stakeholders in a school.**

By engaging curriculum coordinators, teachers, principals, resource coordinators, students, parents, local school councils, and CPS district offices, arts partners can develop a deep understanding of what a particular school needs – and shape an effective and lasting collaboration that involves many stakeholders.

- **Based on conversations with principals and teachers, theatre and literary arts partners should try to customize their programming as much as possible to address the needs identified.**

Programs that are developed in collaboration with school leaders will have more likelihood of effectively addressing the needs of the students. Also, such collaborations can develop support for a program with a school and enable arts partners to “go deeper” within that school.

- **Theatre and literary arts partners should seek out the knowledge of existing “matchmaker” organizations that know certain schools in great depth.**

Many organizations exist to support groups of schools throughout Chicago and as a result, they have developed a wealth of knowledge about what those schools are trying to achieve, what the principals’ priorities are, and what the schools’ particular needs are. By seeking this invaluable information from organizations that can help match the arts programs with the schools for which they will have the best fit, theatre and literary arts education providers can find better and more receptive “matches” with schools – without having to go school by school. Arts partners should reach out and tap into the knowledge and insights that existing organizations such as Communities in Schools, Woodlawn Children’s Promise Community, New Schools for Chicago (for charter schools), and many others already have. These underutilized groups could become invaluable resources for arts partners seeking schools that can most benefit from their programs.

Funders could assist by supporting the creation of an underlying support structure to consolidate and make this information more readily available.

- **Funders that focus on specific geographic areas or communities should assist arts partners by facilitating connections and introductions and by communicating local needs.**

Funders often have a wealth of knowledge about certain communities and neighborhoods. When making grants to arts partners for work in these communities, it would be helpful if they could make introductions to school leaders, teachers, or local community organizations that can serve as local resources and help the arts partners better understand local needs and priorities.

- **CPS should similarly assist arts partners in making connections with principals – and for principals that support arts education to meet with their peers.**

There is no greater influencer than an enthusiastic peer. By enabling principals that have had good experiences with the impact of arts programs in their schools together to share their experiences and to “decode” the arts for their peers, CPS can greatly assist principals in understanding what the arts could mean for their students and their outcomes.

CPS should encourage principals to become advocates for the important resources that arts partners provide schools. Either individually or in group settings, CPS could arrange opportunities for arts partners to meet with principals that might be interested in bringing arts programs into their schools.

- **Arts partners should work together to share approaches that have worked in building key relationships.**

Many theatre and literary arts partners have been effective at developing relationships with teachers and principals. By sharing what they have learned with each other, they will be able to expand the sector’s effectiveness. For example, a simple step could be to jointly develop a list of what questions to ask teachers and principals when exploring what a school’s priorities are.

- **Arts partners should engage “true believers” as advocates.**

Not only can supportive principals and teachers demonstrate to their peers the impact that their schools and students have experienced as a result of arts programming, but these individuals can also make invaluable introductions.

For example, high turnover in CPS schools is something that arts partners cannot control. And when teachers or principals leave a school, arts partners can lose their connection to a given school. But as teachers move on or leave the district, theatre and literary arts partners can ask them to identify others who might be interested in the programs.

## INCREASING EFFECTIVENESS

- **Theatre and literary arts partners should build long-term relationships with multiple people and become “embedded” in a school to increase effectiveness and to buffer against turnover and change.**

By building more than one relationship within a school, arts partners can ensure that they have multiple advocates. Some of the strategies that arts partners can use are to:

- Develop more than one internal champion. Engage principals, teachers, resource coordinators, and CPS departments, as well as local school councils and parents
- Work with the department chair to shape programming
- Set up structures for co-planning between teachers and arts educators
- Work with cohorts of teachers from multiple disciplines

Funders could support training for arts partners in developing and sustaining effective partnerships.

- **With support of funders, theatre and literary arts partners should assess and measure programs based on how well they achieve the goals established jointly with school leadership.**

Just as programs can respond to the needs of schools, evaluation of programs should relate to how well the programs addressed those needs.

Arts partners and funders should develop a dialogue about how to build these priorities into funder requirements for the program. Recognition that different forms of assessment are appropriate or different types of programs may be necessary.

- **Arts partners could share program evaluations with all stakeholders.**

“Right now we only report to funders,” as one arts partner said at a convening. Sharing program assessments with principals, teachers, students, and possibly even parents and local school councils can engage a broader set of stakeholders and can help others understand the programs’ impact.

- **Arts partners could work together, across organizations, to share their approach to assessment and learn from one another.**

By sharing their approaches to assessment, including the nuts and bolts of what they are assessing, why and how, arts partners could build off each other's knowledge. This could then form the basis for a dialogue with funders about assessment in the arts.

- **Funders should offer multi-year funding to enable a more comprehensive approach to assessment.**

Recognizing that assessment happens over time, funders that offer multi-year funding for arts education programs and assessment would be able to support deeper and potentially more effective work with schools.

- **Arts partners could host focus groups with students and teachers to understand the impact of programs.**

In addition to current approaches to assessment, engaging students and teachers in a dialogue about a program's effectiveness may offer new insights.

- **Training in assessment can be made more effective through greater awareness and provision of more advanced training opportunities.**

Many theatre and literary arts partners that participated in the group convenings were not aware of the assessment support and tools created by Chicago Arts Partnerships in Education (CAPE) and others. Making these opportunities more widely known and accessible will provide invaluable resources to arts partners.

Also, some theatre partners expressed concern that advanced assessment training is not easily available. In their experience, assessment training focuses on the basics, such as how to collect data. For those with more experience in assessment, advanced training could focus on how to analyze, interpret, and use the data collected through assessment.

- **Arts partners, funders, and CPS should collaborate to demonstrate arts program effectiveness in terms that matter to school leaders.**

The survey and convenings of theatre and literary arts partners frankly discussed how principals and teachers are currently focused on test scores, the Common Core curriculum, and evidence that students are achieving higher levels of thinking.

Clearer demonstration of the alignment and impact of theatre and literary arts programs to test score results and Common Core standards would enable arts partners to dramatically expand their programming. Funders may want to support research that can show these linkages (see below). Additionally, expanding the Chicago Guide for Teaching and Learning in the Arts to include best practices on how to show these linkages effectively would provide much-needed support for theatre and literary arts partners.

- **Funders should provide resources for deeper, quantitative studies of effectiveness.**

Understanding the linkages between theatre and literary arts programs and students' academic improvements, graduation rates, and test scores is tremendously valuable information. As one participant in the convenings said, "We want to assess our impact on students overall, not just how they did in our program. And that's what others care about, too. How are they doing in other classes? Are they graduating? Have their scores improved? That's the difficult piece to assess." Such studies can be important to developing principal and funder support – but they are also expensive.

Funders could also support research to understand and develop an understanding of the most effective components of exposure programs (such as field trips) and how these play a role in students' later participation in more in-depth arts programs. Since exposure programs, especially in theatre education, reach such a large proportion of students, understanding how they achieve overall arts education goals could be valuable.

## ENGAGING HIGH SCHOOLS

Survey data showed that high school students are relatively under-served by more in-depth theatre education programs. Convenings helped identify that various challenges are exacerbated within the high school setting. Below are a few recommendations for how theatre partners might overcome these challenges.

- **Theatre partners should develop stronger "infrastructure" for arts partnerships with high schools.**

Building relationships with principals and teachers at the high school level is even more important if a theatre partner wants to develop sustainable programs in high schools. As a result, many of the techniques suggested above in the "Building Relationships" section should also be employed here: helping principals and teachers understand the effectiveness of theatre education programs and the impact they have on high school students, developing goals and programming in dialogue with

school leadership, and demonstrating links to student achievements that matter to high school principals and teachers. Asking “true believers” to communicate their experience and using the assistance of matchmaker organizations should also be helpful strategies at the high school level.

- **Theatre partners may want to consider paying high school students or offering a stipend for participation.**

Several organizations have found that providing a small stipend provides sufficient incentive for high school students, and can also make the difference between their participation in the program and needing to get a job.

## ENHANCING THE USE AND EFFECTIVENESS OF THE GUIDE

- **CPS should actively ensure greater awareness of the Guide among classroom teachers and arts partners and full accessibility of the Guide online.**

One in four theatre partners and one in ten literary arts partners had never heard of the Guide before the survey, and many say that classroom teachers are not using it. Now that the Guide has been published online, it is more accessible than before. Teachers will need to be made aware of its availability.

If CPS wishes for the Guide to be in regular and meaningful use, then CPS should publish the Guide online in a format and location that are easily accessible. Typos must be removed, and they should add literary arts as soon as possible (see below). The Guide is currently online in two different formats – neither of which is easy to find. Theatre arts sections are labeled visual arts in one version and the literary arts section has a button that, when clicked, gives the message, “We’re sorry. Something went wrong.”

Once classroom teachers and principals begin to use the Guide more frequently, theatre and literary arts partners say they will be able to prioritize its use as well. As one participant in the convenings said, “The Guide tries to create a common language between teachers and principals and arts partners. It will come alive if lots of people are using it.”

- **CPS should complete the Guide, especially the section on literary arts.**

As mentioned above, the literary arts section is still in development. While literary arts partners have found relevancy in the Guide in other sections, a dedicated chapter would facilitate their ability to use it more readily. Also, certain basic errors in wording and navigation should be fixed: the online publication appears to have

two different versions of the Guide, which is confusing for users. Sections of the theatre chapter contain accidental references to literary arts instead. Addressing these issues will make the online Guide more usable, as it rolls out to include more classroom teachers.

- **CPS and arts partners should enlist the active users of the Guide to train non-users.**

Just as peers can be important advocates and relationship builders, people who are using the Guide actively can help others understand its potential.

- **CPS should modify the Guide’s emphasis in the theatre section to highlight those components that have been found to be most useful to theatre partners.**

The online publication of the Guide has helped break the document into “digestible” bites that allow for easier navigation. Modification of certain sections could remove some of the unintentional roadblocks that creep up in using the Guide with principals and teachers. For example, Guide users have found that the facilities and equipment needs text in “A Quality Theater Program Requires” creates unachievable expectations that overwhelm principals and teachers. Also, users say that “What are Students Like at this Learning Level?” is out of sync with their actual experience – it would be helpful to include introductory text explaining that this is a sample of grade-level learning and that actual student preparedness may vary, even within a classroom. Guide developers have said that these sections were intended to depict “an ideal world” scenario, an aspiration. Making that perspective clearer in the Guide would assist in its wider usage.

- **CPS should enhance the Guide to include some of the supports that theatre and literary arts partners say would most enable them to expand capacity.**

Theatre and literary arts education providers identified a few key areas that are essential to their ability to sustain and expand their capacity to work with CPS students. By expanding the Guide – or developing a separate resource – CPS would be able to offer these critical supports to arts partners. Specifically:

- Best practices in developing and continuing relationships with principals, teachers, and other key personnel in schools
- Guidance on translating the impact of theatre and literary arts programs to Common Core standards and academic outcomes
- Comprehensive approaches to assessment, including guidance about how to incorporate and evaluate students’ academic performance and growth beyond the arts program



## ADVOCATING

Many of the preceding recommendations suggest changes that can be made within the current environment, structure, and support for arts education in Chicago. To truly realize the vision espoused in the Guide that every student will receive “a broad education in the arts,” the arts community, funders, and educators must work together to transform policy and support for arts education.

- **Arts partners and funders should advocate to the top: CPS district leadership.**

District leaders are making decisions that will impact the curriculum, expectations of student achievement, the structure of schools and the school day, and many other changes that will affect the nature of schools for years to come. Arts partners and funders need to work with these leaders to ensure that the value and impact of arts education in schools is developed and realized.

- **Arts partners should continue advocacy efforts for policy changes that will strengthen arts education in schools.**

Arts partners should push to establish changes in policy that will lay the groundwork for stronger arts education in schools, including but not limited to:

- Theatre requirements for students to graduate high school
- Arts requirements in teacher training programs
- Arts requirements in principal certification

## APPENDIX A: Participating Theatre and Literary Arts Partners

Representatives from the following organizations participated in the group convenings. More than one person attended from those organizations marked with an (\*). In all three cases, we know that people attended who did not sign in. As a result, the lists below underrepresent the participation in the convenings. More than 45 individuals participated in the convenings held on June 29 and 30, and at least 50 individuals joined the convening on August 11.

### WEDNESDAY, JUNE 29

Arts Alliance Illinois  
Changing Worlds  
Chicago Children's Theatre  
Chicago Humanities Festival\*  
Chicago Lights  
Chicago Shakespeare Theater\*  
Creative Directions\*  
Emerald City Theatre Company  
Global Girls  
Northern Illinois University  
Steppenwolf\*  
Teatro Luna  
Theatre School @ DePaul University  
TimeLine  
Urban Gateways  
Writers' Theatre\*

### THURSDAY, JUNE 30

Adventure Stage  
Barrel of Monkeys\*  
Black Ensemble Theatre  
CAPE  
Chicago Dramatists  
Chicago Fusion  
Chicago Opera Theater  
Court Theatre  
eta Creative Arts Foundation  
Lookingglass Theatre Company  
Old Town School of Folk Music  
Piccolo Theatre  
Pros Arts Studio

## THURSDAY, AUGUST 11

After School Matters  
American Theater Company\*  
Arts Alliance Illinois  
Auditorium Theatre\*  
Barrel of Monkeys\*  
CAPE\*  
Changing Worlds  
Chicago Dramatists  
Chicago Humanities Festival\*  
Chicago Office of Tourism & Culture\*  
Chicago Opera Theater\*  
Chicago Shakespeare Theater\*  
CityLit Theatre Company  
Court Theatre  
Creative Directions\*  
Department of Cultural Affairs and Special Events\*  
eta Creative Arts Foundation  
Free Street Theatre  
Galter LifeCenter  
Ingenuity Incorporated  
Lookingglass Theatre Company  
MEMA-music Inc.  
Raven Theatre  
Steppenwolf Theatre Company\*  
University of Chicago Arts  
Victory Gardens  
Writers' Theatre  
Young Chicago Authors

## APPENDIX B: CPS Arts Partner Survey

ISSUED FEBRUARY 4, 2011

**Theatre/Literary Arts**

Thank you for participating in this study to gather information about the capacity and methods of nonprofit arts education partners working with Chicago Public Schools students and teachers.

The information that you provide will be critically important in helping Chicago's arts education community develop meaningful knowledge about how to serve more students and serve them even better. In the coming months, we will be convening additional meetings with the arts education organizations that complete this survey. At these sessions, we will share the survey findings and get your feedback and assistance in developing recommendations for the field. We sincerely hope that the findings from this survey and follow-up sessions will be useful to you in your work. That is why we have worked hard to create a thorough study that aims to examine some of the key issues and dynamics of your field.

Throughout this survey, you will be asked about the arts education programming that your organization provides to Chicago Public Schools (CPS) students and teachers, both in CPS schools and outside of them. Even if you only serve CPS students outside of the school, we still want to hear about the ways that you serve CPS students.

Please answer all questions completely; if you do not know the exact figures asked about, please provide your best estimate. Your responses will remain anonymous and will ONLY be reported in aggregate.

If you need to pause the survey before you complete it, either to look up information about your programming or just to take a break, simply pause the survey and close your browser window. To resume, click on the link in your original email invitation and you will be taken to the page at which you left off.

**Note:** If you are not providing or will not provide arts education programming in CPS or with CPS students or teachers during the 2010-11 school year, please select “None of these” on the first survey question. Please click the button below to continue.

### COMMON QUESTIONS Group 1: Current Capacity

#### Definitional Questions

1. **[REQUIRED]** When you provide arts education programming in Chicago Public Schools (CPS) or with CPS students or teachers, in which of the following sectors/disciplines do you work? Please select as many as apply.
- ☐ Dance
  - ☐ Music
  - ☐ Theatre (including playwriting)
  - ☐ Visual Arts (Fine/Media/Design and Applied Arts)
  - ☐ Literary Arts
  - ☐ None of these *[respondent taken to separate page which reads “If you do not provide arts education programming in Chicago Public Schools in dance, music, theatre, visual arts and/or literary arts, tell us what programming you do provide.” Then, take respondent to thank you page.]*
  - ☐ We do not provide arts education programming in Chicago Public Schools *[respondent taken to separate page which reads “If you do not provide arts education programming in Chicago Public Schools in dance, music, theatre, visual arts and/or literary arts, tell us what programming you do provide.” Then, take respondent to thank you page.]*

#### Current Capacity of Your Program(s)

2. In your arts education programming, do you currently serve CPS students, CPS teachers, or both?
- [Grid to include all sectors selected in Q1]*
- ☐ CPS teachers
  - ☐ CPS students
  - ☐ Both CPS students and teachers
3. *[Asked for CPS teachers, students or both based on responses to Q2]* There are many factors that influence the number of students or teachers that you serve and the number of contact hours that you provide in your [SECTOR] programming. To what degree would each of the following

*increase the number of students and/or teachers that you could serve and the number of contact hours you could provide, given your current fiscal resources?*

[Scale: It would ... “have **little** or **no** effect”; “have a **moderate** effect”; “have a **substantial** effect”] [RANDOMIZE]

If there were ...

- ☐ More support from the schools’ teaching staff
- ☐ More support from the schools’ leadership
- ☐ More support and engagement from parents
- ☐ More consistent school personnel/leadership staffing
- ☐ A clearer understanding of how you will evaluate the program
- ☐ Consistent availability of appropriate space or facilities
- ☐ Greater availability of appropriate equipment or supplies
- ☐ More support from CPS central office
- ☐ Fewer curriculum mandates that require focus on non-arts subjects
- ☐ Increased demand for your programs
- ☐ A better way to identify schools that can participate in your programming
- ☐ Greater ability to align your program’s schedule with school’s schedule
- ☐ Greater ability to identify schools that may be interested in your programs
- ☐ Better-prepared students
- ☐ Greater access to trained teaching artists
- ☐ More CPS teachers with prior, relevant experience, training, or professional development
- ☐ Greater alignment between your programming and the school’s goals
- ☐ Greater alignment between your programming and state or national standards

4. [Show on same page] What other changes would substantially increase the number of students or teachers that you could serve and the number of contact hours you could provide in your [SECTOR] programming, given your current fiscal resources?
-

<b>COMMON QUESTIONS Group 2: Types of Programs and Program Goals</b>
--

In the next section, you will be asked for more specific details about the programming you offer to Chicago Public School students and teachers, including program descriptions, the number of individuals served, and student contact hours in each program. Please feel free to pause the survey to look up this information; when you return, the survey will resume where you stopped working. If you do not have access to the exact figures requested, please provide your best estimate.

**THEATRE**

5. **[Genre]** What types of theatre programs do you offer?
  - ☐ Performance/Acting
  - ☐ Playwriting
  - ☐ Design
  - ☐ Directing
  - ☐ Other: \_\_\_\_\_
  
6. **[Format]** In what format(s) are the theatre programs that you offer?
  - ☐ Residencies/multiple sessions or a series) at schools
  - ☐ Playmaking/performance by students for an audience
  - ☐ Trips to your theatre or performance space to see a show
  - ☐ Programs or workshops for teachers
  - ☐ One-time workshops for students
  - ☐ Classes or workshops (multiple sessions or a series) held in locations other than schools
  - ☐ Other: \_\_\_\_\_
  
7. **[Location]** In what types of locations or sites do you deliver your theatre education programs?
  - ☐ CPS schools
  - ☐ Your own arts education facility
  - ☐ Another arts group's education facility
  - ☐ Chicago Park District facility
  - ☐ Public library
  - ☐ Community center
  - ☐ Religious institution's facility
  - ☐ University building
  - ☐ Your own theatre performance space
  - ☐ Other: \_\_\_\_\_



8. For each type of theatre education program you offer, please complete the grid below. If you have more than one program in each format, please aggregate them in this table.

<i>FORMAT (combined) piped in (from Q6)</i>	<b>Please provide the name and a brief descriptio n of this program</b>	<i>Grade level: K-8 or High School (or both)</i>	Number of <b>students</b> you expect to serve this school year (2010- 11) (if this program does not serve students, please enter "O")	Number of student <b>contact hours per week</b> (on average) (if this program does not serve students, please enter "O")	Number of <b>schools</b> you expect to serve this school year (2010-11)	Numbe r of <b>classro oms</b> you expect to serve this school year (2010- 11)	<i>Number of weeks per session</i>	<i>Time of day: During school day or after school/O ut of school</i>	Number of <b>teachers</b> you expect to serve this school year (2010-11)? (if this program does not serve teachers, please enter "O")	<i>Number of teacher hours per year (on average) (if this program does not serve teachers, please enter "O")</i>

9. To what extent is each of the following a goal of your [FORMAT] programming? [7-point scale from 1 "This is not at all an emphasis in our program" to 4="This is somewhat of an emphasis in our program" to 7 "This is a primary emphasis in our program"]

[Will be repeated for each FORMAT]

- Theatre Making: Engage students in the development of performance and production skills
- Theatre Literacy: Develop students' understanding of theatre terms, concepts, and history
- Interpretation and Evaluation: Encourage students to interpret and deepen their understanding of theatre (as through theory and criticism)
- Make Connections: Assist students in making connections between theatre and their personal lives
- Make Connections: Assist students in making connections between theatre and other disciplines
- Make Connections: Assist students in making connections between theatre and other cultures
- Develop a love of the theatre in students
- Develop the next generation of theatre audiences
- Develop the next generation of artists
- Use theatre to engage students not easily reached through the traditional classroom setting
- Engage students who otherwise may not have the opportunity to learn about and interact with the theatre
- Integrate theatre into the classroom

- m. Introduce the arts as a possible career path
- n. Develop more socially-responsible citizens
- o. Contribute to students' social and emotional learning

10. [Show on same page] What other important goals do you have for your overall theatre education programming in Chicago Public Schools or with CPS students or teachers:

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## **LITERARY ARTS**

11. **[Genre]** What types of literary arts programs do you offer?

- ☐ Creative writing (other than poetry)
- ☐ Poetry
- ☐ Nonfiction
- ☐ Other: \_\_\_\_\_

12. **[Format]** In what format(s) are the literary arts programs that you offer?

- ☐ Residencies/multiple sessions or a series) at schools
- ☐ Programs or workshops for teachers
- ☐ One-time workshops for students
- ☐ Classes or workshops (multiple sessions or a series) held in locations other than schools
- ☐ Other: \_\_\_\_\_

13. **[Location]** In what types of locations or sites do you deliver your literary arts education programs?

- ☐ CPS schools
- ☐ Your own arts education facility
- ☐ Another arts group's education facility
- ☐ Chicago Park District facility
- ☐ Public library
- ☐ Community center
- ☐ Religious institution's facility
- ☐ University building
- ☐ Other: \_\_\_\_\_

14. For each type of literary arts program you offer, please complete the grid below. If you have more than one program in each format, please aggregate them in this table

<i>FORMAT (combine d) piped in (from Q12)</i>	<b>Please provide the name and a brief descriptio n of this program</b>	<i>Grade level: K-8 or High School (or both</i>	Number of <b>students</b> you expect to serve this school year (2010-11) (if this program does not serve students, please enter "O")	Number of student <b>contact hours</b> <b>per week</b> (on average) (if this program does not serve students, please enter "O")	Number of <b>schools</b> you expect to serve this school year (2010- 11)	Numbe r of <b>classro oms</b> you expect to serve this school year (2010- 11)	<i>Number of weeks per session</i>	<i>Time of day: During school day or after school/Ou t of school</i>	Number of <b>teachers</b> you expect to serve this school year (2010-11)? (if this program does not serve teachers, please enter "O")	<i>Number of teacher hours per year (on average) (if this program does not serve teachers, please enter "O")</i>

15. To what extent is each of the following a goal of your [FORMAT] programming? [7-point scale from 1 "This is not at all a goal of my programming" to 4="This is somewhat of a goal" to 7 "This is a primary goal of my programming"]

[Will be repeated for each FORMAT]

- Arts Making: Engage students in the development of literary arts skills
- Arts Literacy: Develop students' understanding of literary art terms, concepts, and history
- Interpretation and Evaluation: Encourage students to interpret and deepen their understanding of literary arts (as through theory and criticism)
- Make Connections: Assist students in making connections between literary arts and *their personal lives*
- Make Connections: Assist students in making connections between literary arts and *other disciplines*
- Make Connections: Assist students in making connections between literary arts and *other cultures*
- Develop a love of literary arts in students
- Develop the next generation of arts audiences
- Develop the next generation of writers
- Use literary arts to engage students not easily reached through the traditional classroom setting
- Engage students who otherwise may not have the opportunity to learn about and interact through literary arts
- Integrate literary arts into the classroom
- Introduce the arts as a possible career path
- Develop more socially-responsible citizens
- Contribute to students' social and emotional learning

16. [Show on same page] What other important goals do you have for your overall literary arts education programming in Chicago Public Schools or with CPS students or teachers:
- 

<b>COMMON QUESTIONS Group 3: The Guide</b>
--

17. In which of the following areas would additional support most enhance your capacity to effectively serve CPS students and teachers through your arts education programming? *[Please RANK the top five areas from the list below.]*

- ☐ Creating a sequencing plan for how to introduce topics in the course of a program
- ☐ Developing unit plans
- ☐ Developing lesson plans
- ☐ Setting learning objectives about which skills to teach
- ☐ Assessing student progress toward learning objectives
- ☐ Establishing evaluation methodologies
- ☐ Understanding where students' skills and knowledge should be if they were performing at grade level
- ☐ Becoming familiar with best practices for arts educators
- ☐ Understanding how to better work with classroom teachers
- ☐ Understanding how to better work with principals
- ☐ Aligning my programs with national and state learning standards
- ☐ Training program volunteers or staff
- ☐ Establishing facility and/or equipment requirements for schools
- ☐ Developing a common language and goals with classroom teachers
- ☐ Using templates provided to document and share unit plans and/or lesson plans
- ☐ Other (please specify: \_\_\_\_\_)

18. How frequently do you use the following resources and standards to guide the development of your arts education programs? *[Will be asked in a grid as follows]*

*Frequency options (COLUMNS of the grid):*

Never

Sometimes

Often

Always

*Resources/standards (ROWS of the grid)*

- a. Illinois State Learning Standards for Fine Arts
- b. National Art Education Standards
- c. Chicago Guide for Teaching and Learning in the Arts
- d. Other (specify): \_\_\_\_\_

19. *[Asked of those who say “Never” or “Sometimes” about the Chicago Guide]* Which of the following factors have prevented you from using the Chicago Guide for Teaching and Learning in the Arts or from using it more frequently? Please select as many factors as apply.

- ☐ We hadn’t heard of the Guide before this survey
- ☐ We don’t know enough about the Guide
- ☐ We don’t have access to the Guide
- ☐ The Guide doesn’t apply to the type of programs that we offer
- ☐ The Guide isn’t relevant to the students that my program serves
- ☐ We tried to use the Guide in the past but it wasn’t effective
- ☐ We don’t have the time to make use of the Guide
- ☐ The Guide isn’t useful to us because we know we adhere to state and national standards
- ☐ Other: \_\_\_\_\_

20. *[Asked of those who say “Always,” “Often,” or “Sometimes” about the Chicago Guide]* In which of the following ways have you used the Chicago Guide for Teaching and Learning in the Arts to help you develop your arts education programs?

For each of the ways you have used the Guide, to what degree has it been helpful in developing your arts education programs?

*[Show column to select “Used”. Show additional three columns marked “Not at all helpful,” “somewhat helpful,” and “very helpful.”]*

- ☐ Creating a sequencing plan for how to introduce topics in the course of a program
- ☐ Developing unit plans
- ☐ Developing lesson plans
- ☐ Setting learning objectives about which skills to teach
- ☐ Assessing student progress toward learning objectives
- ☐ Establishing evaluation methodologies
- ☐ Understanding where students’ skills and knowledge should be if they were performing at grade level
- ☐ Becoming familiar with best practices for arts educators

- ☐ Understanding how to better work with classroom teachers
- ☐ Understanding how to better work with principals
- ☐ Aligning my programs with national and state learning standards
- ☐ Training program volunteers or staff
- ☐ Establishing facility and/or equipment requirements for schools
- ☐ Developing a common language and goals with classroom teachers
- ☐ Other (please specify:\_\_\_\_\_)

21. *[Asked of everyone except for those who say they haven't heard of Guide before]* In your opinion, what are the key goals that could be achieved by arts education programs' use of the Guide?

- ☐ Creating a common language between arts groups and schools
- ☐ Establishing greater adherence to state and national learning standards
- ☐ Providing a standard approach to scope and sequencing
- ☐ Receiving guidance from CPS about how to provide arts education in schools
- ☐ Receiving guidance from CPS about how to support or supplement in-school arts instruction
- ☐ Creating more effective arts programs and CPS arts partnerships
- ☐ Other (please specify:\_\_\_\_\_)
- ☐ None of these

#### THEATRE/LITERARY ARTS: Sector-specific questions

Thank you very much for your help so far.

We have another set of questions that will help each artistic discipline better understand and better serve Chicago Public Schools through arts education programming on an even deeper level. We know that many of you feel as strongly as we do about strengthening the support for quality arts programs in the schools, and hope that you will continue answering the remaining questions. We sincerely appreciate your cooperation so far.

*[Note to programmer: Nearly all questions will be asked of both Theatre AND Literary Arts (if both are selected in Q1 in Common Questions) with a few exceptions, marked "THEATRE ONLY" or "LITERARY ARTS ONLY"].*

**The following questions are focused on the arts education programs that your organization provides in the [THEATRE/LITERARY ARTS] education programming for Chicago Public School students and/or teachers. Please answer the following questions with all of your CPS [THEATRE/LITERARY ARTS] education programming in mind—even if you provide more than one type of program or serve**

multiple audiences. If you provide **both** theatre- and literary arts-related programming, you will be asked about each type separately in the following questions.

### **YOUR [THEATRE/LITERARY ARTS] EDUCATION PROGRAMS**

1. *[Do not ask if ONLY provide programs to teachers in Q6 for theatre or Q12 for Literary Arts]*  
Which of the following factors are **most important to your decision** to bring your [THEATRE/LITERARY ARTS] program(s) to CPS students? And which of these same factors **most contribute to the success and sustainability** of your [THEATRE/LITERARY ARTS] programs with CPS students? Please select no more than **five** factors in each column. *[Respondent will see two columns—one column for each question. Up to five options can be selected per column]*  
*[RANDOMIZE]*
  - ☐ Supportive and engaged teacher
  - ☐ Relevant, prior professional development of teachers
  - ☐ Supportive and engaged principal/leadership
  - ☐ Consistent personnel and/or leadership at the school
  - ☐ Supportive and engaged parents
  - ☐ Engaged students
  - ☐ Appropriate equipment available (lights, sound, other)
  - ☐ Funder interest/support (grants or contributions) for your work with this school
  - ☐ Potential to form a long-term relationship with the school
  - ☐ Geographic proximity of the school/facilities
  - ☐ A “high need” population/neighborhood
  - ☐ Available space/facilities
  - ☐ Cleanliness/appropriateness of assigned space
  - ☐ Ease of logistics working with the school (planning, scheduling, etc.)
  - ☐ Security or other means to keep the facility open after hours
  - ☐ A need for your programming in the particular school
  - ☐ Ability of school to pay for your work
  - ☐ Other (please specify): \_\_\_\_\_
2. When you begin working with a new school, how much time do you spend, on average, preparing the classroom teacher(s) or other CPS personnel involved in your [THEATRE/LITERARY ARTS] program? Please provide your best estimate, **in total number of hours per new school**:  
\_\_\_\_\_
3. **[THEATRE ONLY]** Which of the following types of culminating projects do you offer in your theatre programming?
  - ☐ Script development
  - ☐ Scene presentation
  - ☐ Performance

- ☐ Reading of student-generated work
- ☐ None of the above. We don't have culminating projects in those programs.
- ☐ Other (please specify): \_\_\_\_\_

4. **[LITERARY ARTS ONLY]** Which of the following types of culminating projects do you offer in your literary arts programming?
- ☐ Reading or performance
  - ☐ Publication in print
  - ☐ Publication online
  - ☐ None of the above. We don't have culminating projects in those programs
  - ☐ Other (please specify): \_\_\_\_\_
5. Do you expect significant changes in the number of contact hours and/or the number of CPS students/teachers you serve through your [THEATRE/LITERARY ARTS] education programming in 2011-12 (as compared with the prior two years)? If you do not know an exact percentage, please provide your best estimate.

***MATRIX with column(s) for students and/or teachers based on responses to Q2***

- ☐ Yes—the number will probably **increase significantly** (by more than 25%)
  - ☐ Yes—the number will probably **increase somewhat** (by about 1-25%)
  - ☐ No—the number will probably stay about the same
  - ☐ Yes—the number will probably **decrease somewhat** (by about 1-25%)
  - ☐ Yes—the number will probably **decrease significantly** (by more than 25%)
6. **[THEATRE ONLY]** *[Ask only if “trips to your theatre or performance space to see a show” selected in Format question]* How does your organization structure field trip programs that you provide to CPS students (please check all that apply):
- ☐ Students attend productions that are part of our regular Mainstage season
  - ☐ Students attend productions that are developed specifically for young audiences
  - ☐ We provide preparatory materials for teachers (e.g. study guides, teacher workshops, etc.)
  - ☐ We offer post-show discussions or talk backs with the school group
  - ☐ Our artists make classroom visits before or after the field trip
  - ☐ We don't engage with students before or after the performance they attend
  - ☐ We don't offer field trips to CPS students
  - ☐ Other (please specify): \_\_\_\_\_



## **THE CHICAGO GUIDE FOR TEACHING AND LEARNING IN THE ARTS**

7. What do you perceive to be the primary goals of the Chicago Guide to Teaching and Learning in the Arts as it relates to your [THEATRE/LITERARY ARTS] programming in CPS schools? Please check all that apply.
- ☐ Creation of a common language between arts education organizations and schools
  - ☐ Adherence to state and national learning standards
  - ☐ Provision of a standard approach to scope and sequencing in arts education programs
  - ☐ Development of uniformity among arts instruction opportunities
  - ☐ Guidance by CPS about how to provide arts education in schools
  - ☐ Guidance by CPS about how to support or supplement in-school arts instruction
  - ☐ Creation of a training and evaluation tool for certified CPS arts teachers
  - ☐ Other \_\_\_\_\_
8. How closely is the Guide to Teaching and Learning in the Arts aligned with your approach to your [THEATRE /LITERARY ARTS] programs? *[choices: Strongly aligned, Moderately aligned, Not at all aligned]*
- ☐ Lesson plans
  - ☐ Language arts
  - ☐ Literacy skills
  - ☐ Arts integration
  - ☐ Playwriting sequences
  - ☐ Social and emotional learning
  - ☐ Multidisciplinary arts
  - ☐ Literary arts
  - ☐ Media arts
  - ☐ Getting principal buy-in
  - ☐ Getting teacher buy-in
  - ☐ Student assessments
  - ☐ Program evaluation
  - ☐ Other (please specify): \_\_\_\_\_
9. Which of the following best describes how you use the Chicago Guide for Teaching and Learning in the Arts to train your [THEATRE /LITERARY ARTS] education program staff or volunteers? Please select one option.
- ☐ We give them the Guide and ask that they review it on their own
  - ☐ We tell them the basic ideas that the Guide covers
  - ☐ We highlight and review only the sections of the Guide that are relevant to them
  - ☐ We have an informal meeting to explain the Guide and how to use it
  - ☐ We conduct formal training sessions to explain the Guide and how to use it
  - ☐ We do not use the Chicago Guide for Teaching and Learning in the Arts to train arts education program staff or volunteers
  - ☐ Other (please specify): \_\_\_\_\_

10. On average, how does the preparation of students with whom you work in your [THEATRE /LITERARY ARTS] education program(s) correspond to the grade-level competencies described in the Guide?

Students entering your programs are typically:

- ☐ 3 or more years below grade-level
- ☐ 2 years below grade-level
- ☐ 1 year below grade-level
- ☐ At grade-level
- ☐ 1 year above grade-level
- ☐ 2 years above grade-level
- ☐ 3 or more years above grade-level

11. What is the most effective role that arts partners can play in furthering the goals of the Guide for every child? \_\_\_\_\_

### **PROGRAM EVALUATION**

12. What are the top five elements that your organization considers when assessing the success of the [THEATRE/LITERARY ARTS] education programs that you provide to Chicago Public Schools? Please rank your top five choices in order, with 1 being the most important. *[RANDOMIZE]*

*[Allow to rank no more than five]*

- ☐ Adherence to national and state learning standards
- ☐ Adherence to the Chicago Guide for Teaching and Learning in the Arts
- ☐ The number of schools/students you can reach with your programming
- ☐ The number of contact hours provided
- ☐ Gains in students' arts skills
- ☐ Other **theatre- or literary arts-related** achievements by participating students, such as advancing in their theatre training or successful auditions
- ☐ Other **academic** achievements by participating students, such as college acceptance, enhanced academic engagement, and/or better grades
- ☐ My organization does not evaluate our arts education programs
- ☐ Number of student applications (or other indication of advance interest in program)
- ☐ Students' attendance at program
- ☐ Retention of students from one program to another program that you offer
- ☐ Student evaluations of program
- ☐ Classroom teacher evaluations of program
- ☐ Instructor ratings by students
- ☐ Instructor ratings by your organization
- ☐ Principal evaluation (formal or informal) of program
- ☐ Funder evaluation of program
- ☐ Continued funding of program
- ☐ Other: \_\_\_\_\_

13. How do you assess **student achievement and learning** in your [THEATRE/LITERARY ARTS] education programs for CPS students? Please select all that apply.
- ☐ Student self-assessment
  - ☐ Portfolio assessment (review of student's body of work during the program)
  - ☐ Evaluation of a culminating product or event, such as a final performance or written script
  - ☐ Rubric or other scoring matrix identifying specific criteria and standards of learning objectives
  - ☐ Checklist of actions completed by student during program
  - ☐ Written test taken by student
  - ☐ Qualitative evaluation by classroom teacher
  - ☐ None—we do not assess those programs
  - ☐ Other (please specify): \_\_\_\_\_
14. How do you assess **teacher achievement and learning** in your [THEATRE/LITERARY ARTS] education program(s) for CPS teachers? Please select all that apply.
- ☐ Teacher self-assessment
  - ☐ Evaluation of a culminating product or event, such as a final performance, lesson plan, or written script
  - ☐ Rubric or other scoring matrix identifying specific criteria and standards of learning objectives
  - ☐ Checklist of actions completed by teacher during program
  - ☐ Written test taken by teacher
  - ☐ Application of program concepts in teacher's classroom, following participation in your program
  - ☐ Evaluation by principal
  - ☐ Certified professional development credits (CPDU) evaluation form
  - ☐ None—we do not assess those programs
  - ☐ Other. Please describe: \_\_\_\_\_

### **WORKING WITH CPS**

15. On average, who is the **primary** contact within CPS with whom your organization coordinates and communicates about your [THEATRE/LITERARY ARTS] programs? Please select one option.
- [RANDOMIZE]
- ☐ Curriculum supervisor/coordinator at Central Office
  - ☐ Chief Area Officer (CAO)
  - ☐ Principal
  - ☐ Teacher
  - ☐ Local School Councils (LSCs)
  - ☐ Parent(s)
  - ☐ Other (please specify): \_\_\_\_\_

16. With which CPS **offices or departments** does your organization primarily work with when coordinating your [THEATRE/LITERARY ARTS] education programs? (Please select as many as apply). *[RANDOMIZE]*

- ☐ Academic Enhancement
- ☐ Arts Education
- ☐ Culture and Language Education
- ☐ Early Childhood Education
- ☐ Extended Learning Opportunities
- ☐ Mathematics
- ☐ Reading and Language Arts
- ☐ Social Science and Service Learning
- ☐ Science
- ☐ Other (please specify): \_\_\_\_\_

### **MANAGING EXPECTATIONS**

17. Do you ever have difficulty managing any of the following people's expectations about your organization's [THEATRE/LITERARY ARTS]-related programs? Please select all that apply.

*[RANDOMIZE]*

- ☐ CPS principals
- ☐ CPS teachers
- ☐ Students in the program
- ☐ Funders
- ☐ Parents and families of students in the program
- ☐ Local School Councils
- ☐ CPS central office
- ☐ Local community
- ☐ Your organization's board
- ☐ Other staff/departments within your organization
- ☐ No, I do not feel that I have difficulty managing any of these people's expectations
- ☐ Other (please specify): \_\_\_\_\_

18. Where are the areas of greatest mismatch between your [THEATRE/LITERARY ARTS] program goals and the expectations of others? Please rank in priority order, with one being the area of greatest mismatch.

- ☐ Program planning (e.g., building unit plans and lesson plans)
- ☐ Program content
- ☐ Assessment and evaluation methods
- ☐ Culminating event or final product
- ☐ Social and emotional learning skills acquired
- ☐ Student populations served
- ☐ Impact measurement
- ☐ Neighborhoods served
- ☐ Other (please describe): \_\_\_\_\_

## **YOUR ORGANIZATION**

19. How are your arts education programs funded? If you don't know the exact percentage, please give your best estimation. Please ensure that percentages total 100%. *[Programming will require a total of 100%]*

Foundation grants	_____	
Other contributed income	_____	
Fees paid by CPS Central Office	_____	
Fees paid by individual CPS schools	_____	
Fees paid directly by students/parents	_____	
Other earned income (ticket sales, etc.)	_____	_____
Other (please specify): _____	_____	

20. What is the total annual budget for your organization?

- ☐ Less than \$50,000
- ☐ \$50,000 to \$99,999
- ☐ \$100,000 to \$249,999
- ☐ \$250,000 to \$499,999
- ☐ \$500,000 to \$999,999
- ☐ \$1 million to \$2 million
- ☐ \$2 million to \$5 million
- ☐ Greater than \$5 million

21. What percentage of your annual budget goes directly to arts education programming for CPS students and teachers? If you do not know the exact percentage, please provide your best estimate: \_\_\_\_\_

22. In what ways can your organization use your current resources more effectively in order to serve more CPS students/teachers? \_\_\_\_\_

23. Is there anything else you would like us to know, about your [THEATRE/LITERARY ARTS] education programming for CPS students/teachers, or in general? \_\_\_\_\_